TWINS

by

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Revisions by

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Re v. 04 /1 5/ 88 (Blue)
Re v. 04 /2 2/ 88 (Pink)
Re v. 04 /2 7/ 88 (Yellow)
Re v. 04 /2 8/ 88 (Green)
Re v. 05 /0 2/ 88 (Goldrod)
Re v. 05 /0 9/ 88 (Buff)
Re v. 05 /2 5/ 88 (Cherry)
Re v. 06 /1 6/ 88 (Tan)
Re v. 06 /2 2/ 88 (Salmon)

CONSOLIDATED FOURTH DRAFT
Re v. 07 /0 5/ 88 (White)
Re v. 07 /0 5/ 88 PM (Mint Green)
Re v. 07 /2 5/ 88 (Goldrod) April 27, 1988

Rev. 4/28/88

TWINS

FADE IN:

1 LONG BASEMENT CORRIDOR
The CAMERA is MOVING SLOWLY DOWN a long basement corridor.
We hear a narrator (Werner) --

WERNER (V.O.)
On his 35th birthday, I decided
to tell Julius Benedict the truth
about himself...

2 CLOSE - LABORATORY HALL - DOORS - DAY (PERIOD)
HOLD ON sign: "Top Secret - Authorized Personnel Only."

WERNER (V.O.)
It wasn't that he was the product
of a scientific experiment.

3 INT. LABORATORY - DAY (PERIOD - 1952)

A white coated scientist (PROFESSOR WERNER) is studying a
bizarre piece of equipment that looks suspiciously like
a milkshake blender. With him is another scientist --
(this is TRAVEN -- already imperious, already a prick).

WERNER (V.O.)
An experiment designed to produce
a physically, mentally and
spiritually superior human being.
I explained that to him when he
was two years old.

4 INT. MEDICAL EXAM ROOM - HALF A DOZEN MEN - DAY (PERIOD) 4

Most of them young, 20s and 30s. They are being given a
medical examination by a group of doctors, including
Werner.

WERNER (V.O.)
And it wasn't the complexity of
Julius's parentage. He knew that
unlike other little boys, he
didn't have just one, but half
a dozen fathers, all very
distinguished men.

TWINS - Rev. 4/22/88 2.

5 INT. HOSPITAL ROOM - CLOSE ON GORGEOUS WOMAN - DAY 5
(PERIOD)

Not your Hollywood type. This is obviously a lady of
coloracter and talent. Her name we will come to learn is
MARY ANN BENEDICT. She is on a hospital bed and being
readied for surgery.

WERNER (V.O.)
Nor was it about the
extraordinary woman chosen to
be his mother...

6 INT. HOSPITAL HALLWAY OUTSIDE DELIVERY ROOM - (PERIOD) 6

Traven emerges, sadly shaking his head. Werner tries to
erenter the room -- Traven won't permit it.

WERNER (V.O.)
Julius had long lived with the
tragic news that she died giving birth to him.

9 INT. HOSPITAL HALLWAY - DELIVERY ROOM - DAY (PERIOD)
As a nurse, parting the security guards, emerges and holds up a plump, serene, smiling baby boy.

(CONTINUED)

TWINS - 4/14/88

9 CONTINUED:

WERNER (V.O.)
What Julius didn't know, until this very moment, was that, about a minute after he was born...
Another nurse emerges from the delivery room, holding up a second INFANT -- this one is SCREAMING with rage.

WERNER (V.O.)
His mother gave birth to another baby...

10 INT. NURSERY - DAY (PERIOD)
The serene baby. Any mother's joy.
The angry baby. Fuming.
PULL BACK to reveal:
The two of them are in the same crib.
The leg of the angry baby. It suddenly lashes out, connects with the rump of the serene baby:
The serene BABY. Starting to CRY.
The angry baby. All smiles now.
HOLD ON the two babies in their crib as the following words fill the screen:
ARNOLD SCHWARZENEGGER DANNY DE VITO
TWINS

CUT TO:

11 INT. GREENHOUSE - CLOSEUP - JULIUS (35) - DAY
He looks up and stares dead AT the CAMERA --

JULIUS (stunned)
I have a brother?!!!
INT. GREENHOUSE - DAY
A greenhouse on the island.

(CONTINUED)

TWINS - Rev. 5/9/88

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CONTINUED:
Werner, now 70, is bent and old. Julius, in peasant garb is a marvelous-looking human being.

WERNER
(speaks with an Austrian accent)
He was sent to an orphanage in Los Angeles. At the same time I brought you here to the island. Julius isn't listening. His eyes shine.

JULIUS
(amazed)
I have a twin brother?!!
(for a moment, chews on his right thumbnail)
What's his name?

WERNER
Vincent.

JULIUS
(moved)
Vincent -- Every time I loved something I called it Vincent -- I called my first computer Vincent!
(suddenly spins; starts off)
I have to find him!

EXT. ISLAND - CLIFFS - DAY
Julius strides along a windswept path, followed by Werner. The ocean spread out below them is vast and empty. This island is far from anywhere.
WERNER
(fretting terribly)
You've been here since you were a baby -- you know nothing of America --

JULIUS
I know it is the cradle of democracy and the land of the free; besides, I speak twelve languages -- I'm sure I can get a job.

(CONTINUED)

TWINS - Rev. 5/9/88
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B13 CONTINUED:

WERNER
They're a simple people; rather primitive, not like us.

JULIUS
My brother will look after me.

C13 OMITTED

13 INT. JULIUS'S HUT - DAY
It's a blend of modern technology and the tropical environment -- floor-to-ceiling book-cases, computers, a hammock shrouded in a mosquito net.

Julius is hurriedly packing a small leather suitcase, watched by Werner. Werner hands over a photograph: it's a picture of a younger Werner, Traven, and the six fathers.

JULIUS
It's your only copy --

WERNER
-- My need for it is only sentimental -- yours may be practical --

Julius slips the photo into his suitcase.

JULIUS
Thank you -- I'll miss you.

WERNER
(holding back the tears)
I'll miss you.

They hug as we --
EXT. TROPICAL ISLAND

The water's edge. Julius, Werner, an OLDER LADY, two scientists and an ORIENTAL man are all saying goodbye. Julius puts his suitcase into a small rowboat.

(CONTINUED)

OLD WOMAN

(as Julius hugs her)

It's sixty miles to the airport,

Julius; be careful.

Julius then bows to the Oriental, who bows back.

JULIUS

(in Japanese; subtitled)
It was an honor to study under you, Master.

Without warning, the Oriental tries to strike Julius in the face with the side of his hand, but Julius blocks the blow.

ORIENTAL

(in English)
Ahhh, always on guard. You have learned well, Julius-san.

Julius gives a last hug to Werner.

JULIUS

(to Werner)
I was just thinking, maybe my brother Vincent is married.

(CONTINUED)
WERNER

And...?

JULIUS

Well, if a woman loved my brother enough to marry him, she might have a sister who'd feel the same way about me. That often happens with twins, you know.

WERNER

Julius -- please -- don't get your hopes up. Your brother doesn't even know you exist.

Julius gets in the boat and casts off. The boat takes off like a streak. Julius, in perfect rhythm, increases the pace. The boat is almost flying across the water.

JULIUS

(loudly as he disappears in the horizon)

Of course he does. I've always known there was something missing in my life! And deep down, I'm sure Vincent feels the same way! He's probably just like meeeee!

DISSOLVE TO:

14 INT. BEDROOM (L.A.) - DAY

VINCE BENEDICT lies in bed, looking extremely pleased with himself. A SEXY YOUNG WOMAN is nestled asleep against him. The digital bedside ALARM PURRS and starts to PLAY MUSIC -- something romantic that Vince hums along to.

VINCE

You sleep well, honey?

CARLA (SEXY YOUNG WOMAN)

Mmmm... like a baby.

VINCE

Me, too. I love this new mattress. It's soft but it's hard at the same time. And I love this new clock.

Carla snuggles against Vince as he surveys the bedroom like a house-proud new owner.
14 CONTINUED: (A1)  

VINCE
You've done a great job on this room, Carla.

CARLA
You really think so? Even the curtains?

VINCE
The curtains are the key to the whole thing. They're colorful... they're brilliant... they're... great curtains.

CARLA
(melting)
You were great last night, Vince.

VINCE
(not disagreeing)
Naaaw...

(putting his arm around her)
I think we're going to be very happy here.

Suddenly we hear a DOOR downstairs as it OPENS, and a man's voice drifts up the stairs:

(CONTINUED)

14 CONTINUED:

MAN (O.S.)
Honey! I'm home!

VINCE
(a bit surprised but not panicked)
What's he doing back so early?

Vince jumps out of bed, starts pulling on his clothes while Carla slips into a bathrobe.

MAN (O.S.)
Carla? You gonna cook me some breakfast or what?

CARLA
Be right down, sweetheart!
Vince checks his appearance in a dresser mirror, straightens his Armani suit, brushes his hair, pulls it into a fashionable ponytail. He cuts a stylish figure. Noticing an expensive gold lighter on the dresser top, he covertly pockets it.

Carla pushes him towards the open French doors.

**CARLA**
Hurry up! I gotta make breakfast!

**VINCE**
You're wonderful, Carla. Your husband doesn't deserve to kiss your feet.

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**TWINS - 4/14/88**  

15 **EXT. BALCONY - DAY**
Vince steps out and jauntily climbs over the rail. It's very clear he likes the danger, being on the edge. In another life, he was probably Errol Flynn. Now, he gives Carla an Errol Flynn smile -- and with that, he leaps into space!

CUT TO:

16 **EXT. AL'S HOUSE - AWNING BELOW - DAY**
As Vince gracefully lands, bounces off it onto the ground. He bends, picks up a flower, puts it in the outside pocket of his Armani suit, heads toward a new Mustang parked not far away.

CUT TO:

17 **EXT. AL'S HOUSE - MUSTANG - DAY**
As Vince gets in, starting to sing.

**VINCE**
*(he's got a good voice)*
'Oh what a beautiful morning,
Oh what a beautiful day'...

Now he does something surprising -- not starting to drive, we expect that. What we don't expect is his destination -- because what he does is simply turn the nearest corner and drive right back to the house he just snuck out of.

**VINCE**
*(exiting the car, still singing)*
... 'everything's going my way'...

CUT TO:
where Carla, in her robe, is working away starting to make breakfast. Vince enters, gives her the sweetest smile.

VINCE
Carla, what a joy to look at you.

(MORE)

(CONTINUED)

The kitchen door opens and AL GRECO enters. He is singing "Happy Birthday" and carries a wrapped gift held out in front of him. He’s dressed in overalls with an insignia on his breast pocket that reads "AIRPORT PARKING."

VINCE
Stop with that horrible song, you know how I hate birthdays; they're worse than Christmas.

Al presents him with the gift.

VINCE
(coy)
For me?

AL
Carla and I figured, since you were always admiring mine, what the hell...

(CONTINUED)

Vince struggles to contain his delight at this irony.

VINCE
A lighter, just like yours. I don't know what to say, Al. I'm all choked up.
The PHONE RINGS and Carla picks it up.

**CARLA**
(onto phone)
Hello -- the Greco residence... sure. Who may I say is calling...
Mr. Burt Klane? Vince, it's for you --

Vince confidently picks up the receiver.

**VINCE**
(onto phone)
Good morning, Mr. Klane. I hope you're having a wonderful --
(cut off)
Yes -- no problem -- I have it. Yes. Today. Of course. 'Bye.
Vince hangs up.

**AL**
What are you doing talking to a loanshark?

**VINCE**
(excited)
That's part of my good news -- You know that money I picked up from the Jaguar we boosted. Well,

* I put the money in the stock

* market. I got this incredible

* tip.

* CARLA

Oh no.

* VINCE

I can't lose. Ever hear of P.V.T.

* Industries? Probably not --

* Secret takeover bid --

(CONTINUED)

TWINS - Rev. 4/27/88

18 CONTINUED: (3) AL

You put the money on a stock?
VINCE
A very special stock -- and it was such a sure thing -- I borrowed another 20 grand from the Klane Brothers.

CARLA
(unbelieving)
You borrowed from a loan shark to invest in the stock market?

VINCE
On margin -- And as of last night I was ten thousand ahead. I'm going to make a fortune -- turn on the T.V.

CUT TO:

19 OMITTED

20 INT. NEWSROOM - CLOSE - TV - DAY
Cable news -- stock report.

NEWSCASTER (V.O.)
... that Wall Street's suffering its worst single-day's losses since October '87. Hardest hit were Federated Broadcasting, down $18, Waverton Data, down $24 and P.V.T. Industries, down $32. Analysts speculate that even blue chip stocks will not remain immune to...

21 INT. AL'S HOUSE - DAY
CLOSEUP ON the extremely worried face of Vince as he takes in the bad news.

AL
You are having one shitty birthday, Vince.

(CONTINUED)
VINCE
I'm wiped out. I got to get some money -- fast.

* 

AL
Well... '88 B.M.W. came in for long term last night...

CARLA
Don't you think you're doing this too often?

VINCE
I'm a desperate man.

* 

AL
Level three. Stall 25.

CUT TO:

22 OMMITTED
22 thru
thru
27
27

A28 EXT. AIRPORT PARKING STRUCTURE - ESTABLISHING - DAY
A28

CUT TO:

B28 INT. AIRPORT PARKING STRUCTURE - DAY
B28
CLOSEUP ON a large painted number 25 then PAN DOWN to reveal a new BMW. Vincent approaches the BMW and pretends to be searching for his keys while he waits for another car to pull out and drive away. The second it's gone, Vince deftly opens the BMW door with a "slim-Jim." He gets behind the wheel, hot wires the ignition and drives away. Vince is a pro.

C28 INT. BODY SHOP - DAY
C28
The green BMW is already being repainted by some Men wearing goggles and using spray guns. Vince comes out of an office, counting a wad of bills, followed by the OWNER of the chop shop.
C28 CONTINUED:

VINCE
This is only four thousand --

OWNER
We're in a recession --
Everything's tough -- you want to
try someone else -- no hard
feelings.

VINCE
(sourly)
Forget it.

OWNER
You okay, Vince? You seem a
little worried.

VINCE
Me? I laugh myself to sleep every
night, and I never sleep alone.
I'm doing great!
The Owner smiles and turns. Vince continues counting the
money, nervous as hell. Now --

CUT TO:

TWINS - Rev. 4/22/88

28 EXT. AIRPLANE - DAY
Flying through clear, blue skies.

29 INT. AIRPLANE - ON STEWARDESS
Coming down the aisle, checking the passengers, as we hear:

JULIUS (V.O.)
(singing)
'Put on your red dress, baby
'Cause we're going out tonight...'
A few passengers turn and look back at --

JULIUS
seated in the rear, still in his peasant garb, the bamboo
suitcase resting on his lap. He has his headphones on
and is singing along to the music, his eyes closed and
his head bobbing.

JULIUS
(singing)
'I better wear some boxing gloves, 
In case some fool might want to 
fight.'

The STEWARDESS removes his headphones and considers Julius with amusement.

STEWARDESS  
I knew you were trouble the second 
I laid eyes on you. 
Julius stares up at her, speechless and mesmerized.

JULIUS  
(realizing) 
Sorry -- I've never heard this 
music before -- I love it.

*  
She sighs, leans over him, fastens his seat belt, while Julius gazes down at her ample cleavage.

STEWARDESS  
The captain wants us to buckle our 
seat belts because we're expecting 
a little turbulence.

JULIUS  
(reading her name 
tag) 
Thank you, Betty Lou.  
(CONTINUED)

TWINS - Rev. 4/27/88  15.

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CONTINUED:  

STEWARDESS  
I bet you're a football player.

JULIUS  
Actually, I'm a horticultural 
botanist, a mathematician, and a 
philosopher.

STEWARDESS  
Right. And I'm a brain surgeon.

As the Stewardess heads back up the aisle, a MAN jumps up, grabs her around the neck with one arm and brandishes a gun in his other hand.

HIJACKER (MAN)  
(to passengers)
Nobody moves, or else we're gonna have a serious draft in here.  
(turns to another stewardess)  
Get the captain. I want to discuss our final destination.  

He continues maneuvering the Stewardess up the aisle.  
His back is totally to Julius now.  

**JULIUS**  
turns to the terrified elderly woman beside him who's clutching a hardcover Bible in her lap.  

**JULIUS**  
(whispers)  
Excuse me, ma'am.  

As he takes the book from her, quickly draws back his arm --  

**CUT TO:**  

**HIGHJACKER**  
The gun at the panicked Stewardess's head, he continues slowly up the aisle, shouting for everyone to freeze, not even to think about moving -- now a hardcover book comes rocketing through the air, hits him in the back of the neck and he goes limp, falling across some seats, the gun dropping from his hand.  

**CUT TO:**  

**TWINS** - Rev. 4/27/88  

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**CONTINUED:**  

**BUNCH OF PASSENGERS**  

grabbing him, all of them brave and heroic -- a lot of commotion -- shouts of "I've got him," "Don't move," etc.  

**CUT TO:**  

**HAND**  
retrieving the hardcover Bible from the floor and --  

**CUT TO:**  

**OLD WOMAN**  
as Julius smiles reassuringly, returns her Bible to her, sits back in his seat.
JULIUS
(gently; calming her)
His mischief shall return upon his
own hand, and his violent dealing
shall come down upon his own head
-- Psalm 7:16.

In front now, there is a lot of activity as various pass-
engers hold the Highjacker, almost arguing over who's in
control. Julius looks at them a moment, puts on his
headset, closes his eyes and is soon bopping away to the
music.

CUT TO:

30 EXT. LAX - FROM SKY

As the plane circles to land.

CUT TO:

31 OMITTED

32 EXT. LAX TERMINAL - LATE AFTERNOON
Julius exits the terminal surrounded by Orientals. He
makes his way to an airport shuttle bus.

33 EXT. HOLLYWOOD STREET - BAR - DAY

TWINS - Rev. 5/2/88

34 INT. BAR - DAY

As Vince sidles into a booth, watched by a BARTENDER who
clearly dislikes him.

BARTENDER
It's him. He's back.

A pretty young cocktail waitress called MARNIE turns and
stares daggers at Vince. Marnie is a fireball of a girl,
all brass and sass on the outside and sweet as cotton
candy on the inside, sort of a Jean Harlow valley girl.
She approaches Vince, who greets her with effusive
warmth.

VINCE
Marnie! How are you? Is your
sister around?

Marnie pointedly scoops up the tip left by the previous
occupants of the booth.
Marnie starts to wipe down the table, spilling crumbs into his lap.

**MARNIE**
You total Linda's car. You pawn her stereo. You declare us as dependents on your tax return!?

**VINCE**
What an amazing memory --

**FEMALE (O.S.)**
Vince! I knew you'd come back!

Marnie's sister, LINDA, also a cocktail waitress, slips into the booth and gives Vince a big kiss. Linda, although just as attractive as her younger sister, has a completely different personality: she's trusting, dependent, and legally blind when it comes to Vincent.

**VINCE**
(to Linda)
I am so sorry for all the miserable things I've done to you.

**LINDA**
Like what?

**MARNIE**
Linda!

(Continued)

TWINS - Rev. 5/2/88

34 CONTINUED:

**LINDA**
(to Marnie)
I'm not going to give him any money. Just take care of my station for a minute.

Marnie exchanges an exasperated glance with the Bartender and walks away. Linda distances herself a little from Vince in the booth, not meeting his eyes.

**VINCE**
(emotionally)
I didn't come here for a loan, sweetheart. I came to say goodbye.

(beat)

* It's not safe for me here. People
are trying to kill me. 
Vince starts to rise but Linda pulls him back down.

    LINDA
    What did you do, Vince?

    VINCE
    I got involved in the stock market.

    LINDA
    (getting nervous)
    I promised Marnie I wouldn't give you money.

Vince takes Linda's hand between his and stares into her eyes.

    LINDA
    Don't look at me like that...
    Don't do that with your eyes... I shouldn't even be here with you.

    VINCE
    (softly)
    You are here and so am I,
    Maybe millions of people go by,
    But they all disappear from view,
    And I only have eyes for you...
    Linda. I only have eyes for you.

    LINDA
    (moved)
    That is so beautiful. How do you make up that stuff? You're such a poet.

    (CONTINUED)
booths. He looks like a professional enforcer, which in fact, he is. He is also the smallest of the Klane brothers: BURT KLANE.

Vince ducks down under the table.

VINCENina whispers)

It's the baby Klane -- I gotta get the hell out.

Burt Klane strolls to the middle of the room, then suddenly turns and faces Linda.

BURT KLANE

Where's the little shit?

LINDA

(very nervous)

You gotta be more specific, considering our clientele.

BURT KLANE

Benedict.

LINDA

(laughs)

He wouldn't show his face around here. Right, Marnie?

* She looks down at --

* VINCENina

He silently starts to crawl away in the direction of the back door.

MARNIE

(enjoying calling him names)

Who, Vincent?

* (MORE)

(CONTINUED)

TWINS - Rev. 5/2/88                  20.
pathetic, low-life pocket Romeo.

BURT KLANE
(cutting her off)
Okay -- enough.

CUT TO:

EXT. BAR - BACK DOOR - DAY

The back door opens and Vince crawls out on hands and knees. His journey abruptly ends as he now faces KLANE #2 -- BOB -- considerably larger than his brother inside.

INT. BAR - DAY

Vince is thrown in, forcefully, into a table. He crashes onto the floor.

BOB KLANE
Look what I found crawling around out back.

CUT TO:

INT. BAR - DAY (LATER)

A booth at the back of the restaurant: Vince is seated with the two Klane brothers. He hands over the money he picked up from the BMW -- $4000. The smaller Klane counts it quickly.

BURT KLANE
This is only four thousand --

VINCE
The rest is invested. We're gonna make a fortune.

Bob suddenly punches Vince in the side knocking the breath out of him.

BOB KLANE
(ominous)
Shut up.

(CONTINUED)

TWINS - Rev. 5/2/88

CONTINUED:

Linda comes over -- Very nervous, she looks around, then hands over an envelope.
LINDA
I hope this helps -- Please don't hurt him.

BURT KLANE
There you go --
(he counts Linda's money)
-- Another thousand -- Okay -- This nice lady just bought you a day
Vince -- I want it all -- Twenty-thousand -- this time tomorrow.

VINCE
Twenty -- ? But I just paid --
Just as he opens his mouth, Vince is elbowed again.

BURT KLANE
That's just the interest. The twenty's the principal.

37 INT. BAR - NEAR DOOR - DAY (LITTLE LATER)
Linda is walking Vince out.

VINCE
That was the most wonderful birthday present anybody ever gave me --

LINDA
It's your birthday? Why didn't you tell me?

VINCE
(suddenly honest)
I can't take the kindness. It gives me the shakes.

LINDA
You'll tremble plenty before we're through, Vince Benedict.

They kiss.

CUT TO:

TWINS - Rev. 4/27/88

EXT. GRAUMAN'S CHINESE THEATRE - MAGIC HOUR
Vince brushes himself off, hesitates a moment, pulling on his left ear with his right hand.

Immediately behind him, facing the opposite direction, is another man, also pulling on his left ear with his right
hand. It is Julius --

-- Their backs are to each other. Without ever catching sight of one another, they move off, going their separate ways. Now, from this --

CUT TO:

38  EXT. DOWNTOWN HOLLYWOOD STREET - NIGHT

Downtown Hollywood in all it's sleaze. There's a wax museum and a scientology center and every fast food place imaginable and people shouting as they sell things, "flowers" and street food and there's a porno house

* showing Tight 'n Tender and there's young people dressed like punks and old people boozed out and pimps and druggies and guys slumped unconscious in the gutter and crowds of tourists walking this way, that way, and there's noise and litter and one more thing -- -- There's Julius, case in hand, staring around, taking it all in. We're a long way from his island now. He studies all the humanity swirling around him --

CUT TO:

CLOSEUP ON JULIUS
And you can see it on his face: He loves it.

JULIUS
(almost a whisper)
... How wonderful...

39  OMITTED

thru

43

39  thru

43

44  EXT. HOLLYWOOD - NIGHT

Julius, eating a hot dog, is walking along a street in Hollywood. In his island peasant garb, he doesn't look all that unusual considering his surroundings.

(CONTINUED)

TWINS - Rev. 5/2/88

44  CONTINUED:

But Julius is pretty noticable no matter where he goes.

CUT TO:
TWO HELMETLESS MOTORCYCLISTS

watching Julius. More specifically, they are watching
the expensive-looking leather-edged suitcase he carries in
his hand. They look at the case a moment more, then
Biker #2 gets his MACHINE PURRING softly.

A45 EXT. WINDOW OF FREDERICK'S OF HOLLYWOOD - WINDOW - NIGHT A45

You never saw such lingerie.

PULL BACK to reveal:
Julius, staring at it, shaking his head.

JULIUS
(to himself)
What an amazing country.

CUT TO:

BIKER #1
ROARING up beside Julius, smiling ingratiatingly.

BIKER #1
Got a light, pal?

JULIUS
Sorry, but I don't smoke... pal?

Julius thinks he's found a friend.

BIKER #1
(indicating "Fredericks")
Looking for something for your
girl friend?

JULIUS
I... don't have a girl friend. Do
women really wear these things?

BIKER #1
If you're lucky.
(a beat)
You from out of town?

(CONTINUED)

TWINS - Rev. 5/2/88

A45 CONTINUED:

JULIUS
Yes, a small island in the South

* Pacific, about 300 nautical miles
south-southwest of Fiji...
Biker #2, bounds along, and when he reaches Julius he
grabs the handle of the leather case that Julius holds, his plan quite obvious -- to steal the case and disappear into the crowded street. Not an original plan, certainly, but one that over and over again, always works --

CUT TO:

CASE HANDLE
Julius's hand holds fast to it. Then --

CUT TO:

BIKER #2
As his mouth drops open as we --

CUT TO:

JULIUS
just sort of standing there, no big deal, not much effort showing on his face as Biker #2 begins to slowly rise into the air as he and his cycle are about to be parted and then --

CUT TO:

CYCLIST #2
still holding to the case as his CYCLE ZOOMS away from him and for a moment he is flat in mid-air, parallel to the cement sidewalk and --

CUT TO:

RIDERLESS MOTORCYCLE
ROARING into the crowd and people shriek, dive out of its way and --

(CONTINUED)

TWINS - 4/14/88

CONTINUED: (2) A45 CYCLIST #2
falling to the pavement, his head colliding hard and he's out and --

CUT TO:

RIDERLESS CYCLE
ending its trip as it collides with a storefront and
collapses on its side, MOTOR still ROARING but no movement anymore and --

CUT TO:

CYCLIST #1
stunned, going to his unconscious partner.

BIKER #1
(to Julius)
What the hell did you do?

Julius calmly kneels beside the still form. He puts his case down, and his hands move expertly across the prone figure.

JULIUS
I did nothing, the pavement was his enemy.

CUT TO:

JULIUS
eyes almost closed as his skilled hands touch the guy a moment more.

JULIUS
I would say -- a concussion -- a mild shoulder separation, and ribs four to seven are cracked.

Julius rises.

JULIUS
Get him to a hospital.

And now he picks up his case, starts to go; pauses.

(CONTINUED)

TWINS - 4/14/88

A45 CONTINUED: (3)

JULIUS
And in the future, you should both consider wearing helmets.

A sweet smile.

CUT TO:

45 OMITTED

45 *
thru
thru
EXT. HOLLYWOOD STREET - NIGHT

Vince, approaching his car, sees a motorcycle COP putting a ticket under his windshield wiper. Vince marches over, examines the ticket.

VINCE
Fifty-three dollars? You gotta be kidding.

COP
Your vehicle's in a handicapped zone.

Vince immediately hunches his shoulder and affects a limp.

VINCE
So? Do I look normal to you?

COP
You don't have a 'handicapped' sticker on your windshield.

(a beat)
Driver's license, please.

CUT TO:

CLOSEUP - VINCE'S HAND

It is being handcuffed to his car's door handle.

COP
You've got over 200 outstanding parking tickets, Mr. Benedict. And you just had your birthday? Well, your driver's license just expired -- Happy birthday.

(Continued)
Julius walks up the stairs leading to the front door.

49 EXT. ENCLOSED ORPHANAGE PLAYGROUND - DAY

Young boys in uniform are raucously enjoying their recess under the supervision of several nuns in habits.

JULIUS (V.O.)
So, this is where my brother grew up. I'm glad he had so many friends to play with.

*

50 INT. ORPHANAGE DORMITORY - DAY

An elderly MOTHER SUPERIOR looks dubiously at Julius as he stares out the window down on the playground. He turns and examines the dormitory which is lined with metal cots. He points to a cot near the door and smiles fondly.

JULIUS
And that's where he must have slept.

MOTHER SUPERIOR
How did you know?

JULIUS
It's the one I would have chosen. It's next to the fire extinguisher. In case of a fire, I could have given the alarm, and saved the other orphans.

MOTHER SUPERIOR
We've only had one fire at St. Charlotte's. Vince Benedict started it, we like to think by accident.

TWINS - Rev. 4/15/88 28A.

51 INT. MOTHER SUPERIOR'S OFFICE - DAY

The Mother Superior opens a file cabinet and begins rummaging through it, watched by Julius.

JULIUS
Tell me about him. Was he a good athlete? Did he like chess and poetry?
I'm certain that God had a purpose when he created Vincent Benedict, but it had nothing to do with chess or poetry.

She locates a file, removes it; the only thing inside it is a photograph, which falls to her desk.

That's odd... the contents of his file are missing.

Julius picks up the photo -- a 13-year-old boy leering up at an attractive young nun.

This is him? He looks happy --

(sighing)

He should -- that's Sister Maria, his biology teacher.

I always liked biology.

So did Vincent. He disgraced Sister Maria, who had to leave the order. Then he stole all the money from our library fund and ran away.

The Mother Superior is trying, tactfully, to close the door on Julius.

But I have to find him. Where do you think he might be?
Jail. A man of his character could only be in jail. You're full of goodness, Julius -- I pray that you never find him.

Sweet smile as the door is closed and we --

CUT TO:

TWINS - Rev. 4/27/88

53 INT. LOS ANGELES JAIL - HOLDING CELL - DAY

A bunch of people are in the cell along with Vince. Most noticeable is an amazingly tall, slender, muscular black man. We're talking a SEVEN FOOTER here. A bad tempered Seven Footer.

SEVEN FOOTER
(to Vince who is scowling at him)
What're you lookin' at?

VINCE
At you, you jerk.
The Seven Footer rises angrily to his full size. Vince moves right in on him -- he may be going through a bad patch, but make no mistake, Vince is tough.

VINCE
(to the others in the cell)
Tyrone Davis, averaged 23 points, eleven rebounds and four blocks a game his senior year. First round pick of the L.A. Clippers and now look at him.

SEVEN FOOTER
(stunned by the amount of information)
Who're you?

VINCE
(as he gives Tyrone a card)
World International Athletics

* Representation. Vincent Benedict -- President. I coulda got you a no-cut contract so you wouldn't have to heist T.V. sets for a living --

CUT TO:

GUARD
coming to the cell door.

GUARD

Benedict! Visitor.

(CONTINUED)

TWINS - 4/14/88

53 CONTINUED:

VINCE

(moving away)

Call me when you get out, they're always looking for centers in Italy...

And as he goes --

CUT TO:

54 INT. JAIL - VISITING ROOM - DAY

Julius is already seated in one of the cubicles, separated by a glass partition from the prisoner's side. This is a big moment for Julius and he looks around as various prisoners are brought in -- and as a look of pleasure comes across his face --

CUT TO:

GUARD

leading an attractive, powerful inmate into the room. The guy is Julius's age.

CUT TO:

JULIUS

trying to fight his excitement, watching as the prisoner moves toward him -- then past him.

Julius, confused, stares for a moment straight ahead across the partition, and now he's more confused --

-- because Vince is sitting across from him, dubiously studying him, arms crossed. There are phones on both sides of the glass partition. The room, it should be noted, is busy.

Julius makes a smile.

Vince just stares.

Julius mutters "excuse me" and gets up, goes to a nearby
GUARD. (CONTINUED)

TWINS - 4/14/88

54 CONTINUED:

JULIUS

(soft)
Excuse me, but I'm looking for Vincent Benedict.

GUARD
(pointing to Vince)
You got 'im.

Julius turns, looks at Vince, and as he walks back to his side of the cubicle and sits, he is overcome with the wonder of it all.

JULIUS

(impassioned, but a bit rambling; his emotions are in control)
Vincent... dearest Vincent... I have rowed halfway across the world -- no, wrong, I only rowed one day but I came halfway across

* the world -- I know you don't know who I am, but believe me when I say I have been waiting for this

* moment all my life...

It's hard to tell what Vince is feeling but clearly the look of dubiousness is gone. He picks up the phone on his side, gestures for Julius to do the same. As Julius does, Vince at last speaks:

VINCE
You gotta talk into the phone,

* asshole.

Julius is confused, momentarily.

JULIUS

(understands now -- into the phone)
Vincent...

CUT TO:

VINCE
listening, somewhat amazed. Who is this loony?

JULIUS (V.O.)
... Dearest Vincent...
Vince glances quickly around to see that no one is listening.

(CONTINUED)

TWINS - Rev. 4/27/88

JULIUS (V.O.)
I know you don't know who I am, but -- I came halfway across the world --

CUT TO:

TWO OF THEM

VINCE
(cutting in)
-- Whoa. I still got another six hours to pay the money back. You

* tell those crummy Klane brothers that harassing a man when he's already in the slammer is beneath even them --

JULIUS
(overlapping --
they do this a lot)
-- I don't know any Klane brothers. I'm your brother, Julius.

VINCE
(stopped dead)
Huh? Again?

JULIUS
I don't know any Klane Brothers.

VINCE
(wary)
Yeah. Go on -- I got that part.

JULIUS
My name is Julius -- I'm your twin brother.

VINCE
(laughing)
Obviously -- the minute I sat down I felt like I was looking
in a mirror.

**JULIUS**
We're not identical twins.

**VINCE**
I wouldn't be too sure.

(Continued)

TWINS - Rev. 4/27/88

54 CONTINUED: (3)

54

**JULIUS**

(sad)
You don't believe a word I've said, do you?

**VINCE**

-- That's right. I don't believe a word you said.

*

**JULIUS**
Vincent, I don't lie. I am your brother. Let me help you get out of here.

**VINCE**

(now he's interested)
Oh... you want to help me get outta here?

**JULIUS**

Yes.

**VINCE**
Well, money talks, bullshit walks.

**JULIUS**
How can bullshit walk? Is that slang?

**VINCE**

(to himself)
I'm in fast company here --

(to Julius)
Listen, you get me outta here, I'll be whatever you want, best friend, brother, nephew, niece, grandma...

Vince gets up --

**VINCE**

(to himself as he leaves)
Just don't ask me to bend over --
CUT TO:

55 EXT. POLICE STATION - PARKING LOT - DAY

A bunch of impounded cars. Vince and Julius walk toward a small building in the center.

(CONTINUED)

TWINS - Rev. 4/27/88 35.

55 CONTINUED:

VINCE
Listen, 'twinny,' I hope you didn't blow your wad on those tickets, 'cause it's gonna cost a bunch more to release my car.

JULIUS
I have some more money --

VINCE
You do?

JULIUS
I am happy to help you, Vincent. You're my brother. I love you.

VINCE
Julius -- look -- ease up on the love talk or I'm gonna be tossing my cookies, all right?

JULIUS
Tossing cookies, that is more slang?

VINCE
Just gimme your wallet, okay?

As Julius sweetly hands it over --

56 OMITTED

56 *

56A EXT. POLICE IMPOUND OFFICE - DAY

As Julius counts out almost the last of his money to the police attendant, who hands him a set of keys. Vince grabs them and walks out of the building. Julius follows.
EXT. IMPOUND PARKING LOT - DAY

JULIUS
I know what you're thinking?

VINCE
No, you don't.

JULIUS
You're thinking that this whole twin business is what you call 'bullshit.'

(CONTINUED)

TWINS - Rev. 5/2/88

CONTINUED:

This is exactly what Vince has been thinking.

VINCE
Actually, I was thinking I'm going to need some more money -- to put gas in my car --

JULIUS
You can take some more money --

VINCE
I can?

JULIUS
Sure...

VINCE
We're brothers -- right?
Julius tries to drape an arm around Vince's shoulder.
Vince gives him a look. Julius drops his arm.

TIME CUT TO:

EXT. IMPOUND PARKING LOT - DAY

Vince and Julius are walking down a long line of cars.

VINCE
They arrest you, they put you behind bars, they fine you and then they hide your car.
JULIUS

That's --
(points)
-- your car, isn't it?

CUT TO:

Vince unlocks his side, gets in. Julius, smiling and happy, starts to walk around to the other side.

Vince unlocks his side, gets in. Julius, smiling and happy, starts to walk around to the other side.

JULIUS

(very happy)
I'm so excited -- we'll go to museums together, discuss philosophy together, read books together -- play chess together --

Vince unlocks his side, gets in. Julius, smiling and happy, starts to walk around to the other side.

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Vince unlocks his side, gets in. Julius, smiling and happy, starts to walk around to the other side.
CONTINUED:

Hey, the new Sedan DeVille... Very nice.
The driver, GARFIELD, just nods, holds out his hand for the ticket.

You guys must be going to Hawaii, huh? Catch that good surf.

Something like that.
The two men just stare straight ahead, uninterested in conversation. Al hands the driver a ticket.

There's plenty of space on level four.
The Cadillac accelerates up the ramp.

as it pulls into a parking spot in the enclosed lot.
Man #2, LARSON, opens an attache case, removes a cassette, inserts it into the tape deck while the driver wipes down the steering wheel, gearshift, etc. with a cloth to remove their fingerprints.

as the men get out, lock the car, wipe off the door handles, and then head for the elevator.

As Vince approaches a door on which a sign reads:

VINCENT BENEDICT, INC.

SPORTS AGENT - ARTIST'S REPRESENTATIVE IMPORT/EXPORT

AUTOMOBILE SALES - RENTAL - LEASING
His door opens and out come two furniture MOVERS with a desk.

(VINCE)

What're you doing with my desk?

(MOVER)

Taking back the furniture --
you're six months behind.

He opens a desk drawer, pulls out a razor and begins shaving as he walks into his office.

Almost nothing is left but the phone on the floor, with Miss Busby, his secretary, standing by it. Vince is stunned.

MISS BUSBY

I tried to stop them, Mr. Benedict --

(VINCE)

It was time to redecorate anyway.

The PHONE RINGS -- Miss Busby drops to her knees beside it.

MISS BUSBY

(into phone)

Vincent Benedict, Incorporated --
Sports agent, artist's
representative -- import/export --
automobile sales, rentals, and
leasing -- wholesale patio
furniture -- How may I help you?
(listens briefly)

Oh, hi.

(to Vince)

It's Al.

As she hands him the phone.

(VINCE)

(taking it, talking
to her, sweetly)

Miss Busby -- Stacy -- this is a
transition period for the
corporation -- Why don't you take
a few days off.

MISS BUSBY
(a little lost)
... Aah -- all right. Whatever you say, Mr. Benedict...
(MORE)

(CONTINUED)

TWINS - Rev. 6/22/88

60 CONTINUED: (A1)

MISS BUSBY (CONT'D)
(stops)
Oh, before I forget... Happy birthday...
She hands him a gift-wrapped present which he opens.

(CONTINUED)

TWINS - Rev. 4/22/88

60 CONTINUED:

VINCE
'Aqua-Velva' -- you shouldn't have --
She takes her purse, smiles, goes. When he's alone, into phone:

VINCE
I hope you got some good news,
*
*Al --
*

CUT TO:

61 INT. AL'S TICKET BOOTH - AL - DAY

On the phone in his ticket booth.

AL
(into phone)
Brand new Caddy on level four.

CUT TO:

62 INT. VINCE'S OFFICE - VINCE - DAY

VINCE
(thrilled)
Great, I'll be right over.
Vince drops to his knees in order to replace the phone into its receiver. He then scrambles up, straightens his
suit, heads for the door, making sure his pony tail is perfect.

CUT TO:

63 INT. VINCE'S OFFICE - HALLWAY - EMPTY CORRIDOR OUTSIDE - DAY

As Vince exits, turns, quickly locks the door, turns back into the corridor just in time for this --

-- A huge fist slams brutally into his stomach. Vince gags, falls to his knees as we:
PULL BACK to reveal MORRIS KLANE, the biggest of them all, standing over Vince.

MORRIS KLANE
Time's up, Vincent -- Got the money?

(CONTINUED)

TWINS - Rev. 4/15/88 41.

63 CONTINUED: 63

He bends over, picks Vince up by the neck like a toy doll, straightens him up briefly, then buries his fist into Vince's gut. Vince goes down. Harder than last time.

* 63

CUT TO:

VINCE
In agony, on his knees. It hurts to breath. He finally manages to look up at the giant --

VINCE
(gasping)
Did you hit me yet? 'Cause I didn't feel nothin'.

CUT TO:

MORRIS KLANE
He grabs Vince again.

MORRIS KLANE
You gotta understand something, Benedict -- I like my work.
He pulls Vince groggily up and this time he's going for Vince's face. He takes his time setting Vince up, getting his chin at just the right angle. He's concentrating on his work, so he doesn't pay much attention to
the fact that the elevator door has opened behind.

Klane draws his fist back and is about to drive it into Vince's face when he suddenly pauses; the expression on his face, at first puzzled, becomes increasingly agonized as we REVEAL that --

**JULIUS**

Behind him, is squeezing a pressure point on Klane's neck, rendering him unable to punch out Vince. Julius maneuvers the Klane off of Vince and forces him down onto the floor.

**JULIUS**

(quietly)
These are most unfriendly acts you are committing.

**MORRIS KLANE**
(totally surprised)
What?

(continued)

TWINS - Rev. 4/22/88

63 CONTINUED: (2)

**JULIUS**
I don't know what the problem is, but I'm sure it can be solved without resorting to violence.

**MORRIS KLANE**
(absolutely in agreement)
Okay, okay.

**JULIUS**
Good.

* Julius lets go of Klane, who gets to his feet, turns around, and instantly lets fly with his fist at Julius's face.

Here Julius effortlessly blocks the punch and goes right on talking.

**JULIUS**
You moved too soon.
Klane spins and aims a karate kick at Julius's head. Julius coolly ducks it and sends Klane crashing into a wall.

**JULIUS**
An important rule in a crisis
situation -- negotiate first, attack last. You never negotiated. You don't know what kind of enemy I am.

Klane drags himself to his feet while trying to gauge what he's up against.

**MORRIS KLANE**

Who are you?

**JULIUS**

Vincent's brother.

**VINCE**

(happily)

We're twins.

Klane isn't buying it. Seeing a fire axe inside a GLASS CASE on the wall, he SMASHES through and grabs it.

**MORRIS KLANE**

You're firewood.

(CONTINUED)

**TWINS**

Rev. 4/22/88

63 CONTINUED: (3)

63

**JULIUS**

You have no respect for logic --

*K*

Klane charges Julius, who sidesteps his blow. The axe is imbedded in the wall. As Julius grabs him.

**JULIUS**

-- And I have no respect for those with no respect for logic. You're a very stupid person.

CUT TO:

**CLOSEUP - JULIUS**

CUT TO:

**VINCE**

Watching as Julius picks up Klane with both hands and lifts him a foot up into the air, holding him there for a pause.

CUT TO:

**VINCE**
-- And this next is timed perfectly -- as he pushes the elevator button and...

CUT TO:

**ELEVATOR DOOR**

slides open and...

CUT TO:

**JULIUS**

As he heaves Klane across the corridor into the open elevator Klane crashes down hard just as the door slides shut and...

CUT TO:

**TWINS** - Rev. 4/22/88

CONTINUED:

**VINCE**

Shouting as the door closes on the crumpled Klane.

VINCE

Tell your brother 'He messes with me, he messes with my whole family!'

63 **EXT. VINCE'S OFFICE - STREET - LATE AFTERNOON**

Despite himself, Vince is definitely warming to Julius.

VINCE

(happy)

I like it when you hit people!

JULIUS

I hate violence.

VINCE

But you're so good at it. We ought to go into business together. You could be a boxer and I'll be your manager.

JULIUS

I don't think I could fight for money.

VINCE

No problem. You do the fighting, I'll keep all the money.

JULIUS

(laughing)

I'm worried about you, Vincent.
They reach Vince's Mustang and get in.

**JULIUS**

How much money do you owe? Don't lie -- we're twins, I can feel your pain.

**VINCE**

(exploding)

Why do you keep saying that?

We're not twins, we're not brothers, we're nothing, and you're only in this car because I could use a little protection these days --

(CONTINUED)

Suddenly Vince bangs his forehead with the palm of his hand.

**VINCE**

I don't know where my head is -- I forgot I promised this friend of mine -- Sammy -- I'd pick up his car at the airport -- do me a big favor, okay? Drive this car back from the airport for me.

**JULIUS**

I'd love to.
Julius reaches into the glove compartment, takes out the car manual, begins speed reading it, running his index finger down the center of each page.

VINCE
What are you doing with that finger?

JULIUS
Learning to drive.
Vince isn't sure what's going on at this point. Now Julius studies Vince's shifting moves, the way his hands work the steering wheel. Now he's back to the manual. Now he's staring at Vince.

Vince and Julius's heads are both in motion now -- Julius's from the book to the wheel, Vince's from the road to Julius's finger. As their heads keep turning --

CUT TO:

A65 OMITTED
A65 *

TWINS - Rev. 4/27/88 46/47.

65 INT. PARKING LOT - DAY

Vince checks beneath the caddy's tires, then rises, frustrated.

JULIUS
What's the matter?

VINCE
That dopey Sam -- He did it again. Forgot to leave the keys... A lot of handicapped kids are gonna be really disappointed...

JULIUS
(moved)
Handicapped children?

(CONTINUED)

TWINS - 4/14/88 48.

65 CONTINUED:

VINCE
This car was supposed to be auctioned off at their charity drive tomorrow. Oh, well, let's go eat.
JULIUS

Maybe we should try to open it ourselves...
Vince raises his eyebrows in mock surprise.

VINCE

You think we should do a thing like that?

JULIUS

Of course -- it's for the children...

CUT TO:

CLOSEUP – SLIM JIM
Vince inserts it into the Cadillac's driver's-side
* window, watched by Julius.

VINCE

(feigning ignorance)
I saw a guy from the auto club do this once...
The door locks suddenly pop up in unison.

VINCE

Whaddya know? Beginner's luck!

CUT TO:

VINCE
As he takes a breath, opens the door, scoots inside --
-- and the instant he does there is this terrible
shrieking SIREN sound --
-- Vince frantically scrambles around, lying on the car seat, trying to make it stop but he can't --
-- and then two things happen:

(CONTINUED)

65 CONTINUED: (2)
First, the car tilts and Vince is pitched unceremoniously forward, landing on the floor of the car under the steering wheel. He scrambles back to the seat -- it's not easy because of the angle.
Second, the SIREN STOPS. Vince looks out the car window.

CUT TO:
JULIUS

holding the rear of the car several feet up in the air.

JULIUS
When the back end is raised to an angle greater than 45 degrees, a mercury switch activates the automatic cutoff system. The alarm's computer thinks the car is being towed away and shuts off.

VINCE
No shit...
It's beginning to dawn on Vince that there may be more to Julius than meets the eye.

66   EXT. LOS ANGELES STREET - MAGIC HOUR

The Cadillac passes by, Vince at the wheel. A pause. Now the Mustang comes along, Julius at the wheel. He drives terribly, stopping and starting -- jerking along. Julius suddenly puts his foot on the gas and roars past Vincent.

CUT TO:

A67   INT. JULIUS' CAR - MOVING - DUSK

Julius is speeding like a kid with a new toy. Suddenly the CAR PHONE BEEPS. He locates the source of the sound, and picks up the phone.

JULIUS
(into phone)
Vincent Benedict's car.
(a beat)
Vincent! Where are you?

(CONTINUED)

*  )T(   TWINS - Rev. 7/5/88 PM

A67   CONTINUED:

VINCE (V.O.)
Ya see that little dot in your rearview mirror? That's me.

JULIUS
(waving into mirror)
Hi, Vincent.

VINCE (V.O.)
There's a supermarket up ahead.
Take your foot off the gas and very -- very -- very gently put it on the brake.

JULIUS
The brake -- right.

CUT TO:

EXT. SUPERMARKET PARKING LOT - DUSK
As Julius makes a sharp turn -- on two wheels -- into the parking lot and comes to a dramatic squealing stop that spins the car around 180 degrees. Vince's car pulls in a moment later. He gets out, gazes at the skid marks as a smiling Julius approaches.

JULIUS
The brakes worked just fine!

VINCE
Lemme tell you something about America, Julius -- nobody likes a smart-ass.

CUT TO:

INT. SUPERMARKET - NIGHT
Julius and Vince enter the supermarket.

CUT TO:

LINDA AND MARNIE
are pushing a cart down one of the other aisles. Linda is filling it with birthday candles, cake mixes, etc.

(CONTINUED)

LINDA
(as she reaches for some cake mix)
Angel's food or devil's food?

MARNIE
The answer's obvious.

LINDA
There's only one Vince Benedict. He's a force of nature.
CONTINUED:

MARNIE
And that 'poetry' he pretends to write. They're old song lyrics, Linda.
Linda stops pushing the cart and looks at her.

LINDA
I know that -- Geez, you don't think I know that -- ?
(soft)
It's so cute, the way he thinks he's tricking me. Anyway, what's wrong about other people's songs?
Some guys tell you dirty jokes.
It just proves that Vince has a romantic soul.

CUT TO:

MAGAZINE RACK
Adjacent to the express checkout lane where Linda and Marnie now join the line. Julius picks up a Playboy and begins speed-reading it. His eyes widen at what he's reading, and seeing, and when he reaches the centerfold he audibly gasps.

MARNIE (O.S.)
Excuse me.
She reaches past Julius to take a copy of Cosmopolitan. Julius drops the Playboy, which falls open on the ground, with the centerfold revealed. Flustered and blushing, he bends down to retrieve it, watched by Marnie, who can't take her eyes off the sheer beauty of his physique.

MARNIE
(looking at the centerfold)
She's not bad...

JULIUS
(embarrassed)
I'm sorry. I had no idea these magazines had things like that...
inside them.
Julius tries to stuff the centerfold back into the magazine, but only manages to crumple it. Linda and Marnie exchange a look.

(CONTINUED)
You didn't? Where've you been?
(gulping)
A desert island?

As a matter of fact, a small tropical island, in the South Pacific, about 300 nautical miles south-southwest of Fiji. I only got here yesterday, but already

I've found my wonderful brother.

Your brother?

That's right...
They all turn and look at Vince, who's pulled his cart up behind them.

(proudly)
My twin brother, Vincent.

Linda and Marnie, stunned, look from Vince to Julius.

(to Linda)
God you look beautiful in this light.

Vince...? I didn't know you had a brother.

You all know each other?

Julius, meet Linda and...
(sarcastic)
Her charming sister, Marnie.

(significant)
Sisters?

Twins?
The girls stand holding their bags while the brothers are each in their cars.

VINCE  
(waving)  
Goodbye girls, see you soon.

And he guns off.

JULIUS  
(waving)  
Goodbye girls, see you soon.  
And he guns off too -- only in his excitement he's gone into reverse.

JULIUS  
(embarrassed)  
I've only been drivng for an hour.  
Now he follows Vince.

MARNIE  
Why do I think I'm going to see him again?  
(beat)  
Like maybe tomorrow.

Vince leads Julius from the garage to the front door. Julius is carrying all the grocery bags.

JULIUS  
Linda is your girl friend, isn't she?

VINCE  
Yeah. Kind of.  

JULIUS  
Is Marnie your girl friend, too?  

VINCE  
Marnie! Marnie hates my guts. She seemed to like you.

JULIUS  
(trying not to sound too interested)
She hardly knows me.

A beat.

VINCE
That's the best way -- women love men who are mysterious and devious. It keeps them on their toes -- makes them excited you know what I mean?

JULIUS
No.

VINCE
You do like women, don't you?

JULIUS
Very much, they're... strange and sensitive and they have compassion. I have the highest respect for women.

Vince listens to this earnest declaration and tries to keep a straight face. Suddenly the truth dawns on him.

VINCE
Now correct me if I'm wrong.
You're a virgin, aren't you?

JULIUS
That's private.

VINCE
(to himself)
He's a 230-pound virgin.

INT. VINCE'S HOUSE - NIGHT
It's a small one-bedroom decorated primarily with garden furniture. As they come inside, Vince is confronted by a reproachfully MEOWING CAT.
VINCE
(to cat)
Alright! Alright! I got your food. Yes! 'Liver and Cheese,' 'Chicken Giblets,' all your favorites, Julius.

JULIUS
You named your cat, Julius?

Vince freezes, realizing the implications.

A70 INT. VINCE'S KITCHEN - NIGHT

Vince is seasoning some containers of take-out food and popping them in the microwave, while Julius strokes the cat who shares his name.

VINCE
The secret to take-out veal Parmesan is adding a little extra cheese. I know you're probably used to growing your own vegetables and spearing fish in the lagoon, but here on the mainland we just nuke it!

The microwave ALARM sounds, and it pops open.

VINCE
Dinner is served!

70 INT. VINCE'S DINING ROOM - NIGHT

As Vince and Julius prepare to eat, they both turn their plates counter-clockwise, then dab their lips with their napkins. They both reach for the salt at the same moment.

(continued)

TWINS - Rev. 4/27/88 58.

70 CONTINUED:
They both freeze and stare at each other for a long beat. Julius smiles and we --

CUT TO:

71 EXT. AIRPORT GARAGE - ESTABLISHING - NIGHT

72 INT. AIRPORT GARAGE - NIGHT

A man, pushing forty, appears, taking a keychain with a caddy fob on it from his pocket. This is WEBSTER. Dressed in businessman's clothing, he looks odd -- but not necessarily frightening. He walks to the spot where the
car was.

CUT TO:

PARKING SPOT
It’s definitely empty.

CUT TO:

WEBSTER
He looks at the Cadillac key. Clearly, he is not happy at the turn of events.

CUT BACK TO:

73 INT. VINCE'S DINING ROOM - LATER

They've finished eating. VINCE
(expansive)
So, let me get this right. One of

* our fathers was a famous football player, another one was a physicist at M.I.T. --

JULIUS
He won the Nobel Prize.

Vince, playing along, rolls his eyes.

(CONTINUED)

TWINS - Rev. 5/9/88

73 CONTINUED:

VINCE
Naturally... so all of our dads were these big shots and Mom was, like, Superwoman, but she didn't survive our delivery. I got sent to an orphanage while you were brought up in a tropical paradise by this scientist you do research for, but who doesn't actually pay you because you don't need money. (a beat)
Did I leave anything out?
Julius ignores Vince's cynicism.

JULIUS
I think it's important we try to
find our fathers.

**VINCE**
You mean, all those geniuses who contributed to the...
(making a jerk-off gesture)
... Sperm milkshake?

**JULIUS**
Why are you being so immature about this?

Vince throws down his napkin.

**VINCE**
Do you know how many times I've heard stories like this? It's every orphan's fantasy: 'My real Mom and Dad were rich and beautiful, but there was a mix-up at the hospital and I got switched with another baby... But one day there's going to be a knock at the door and there they'll be with open arms, crying... "My darling! My treasure! We didn't know! How can we make it up to you?"
(a beat)
I'm telling you this for your own good, Julius. It's a crock.

Vince goes over to a trunk, rummages in it, comes up with a dusty mouldering folder from which he removes a yellowing piece of paper.

*(CONTINUED)*

**TWINS** - Rev. 5/9/88

**VINCE**
I liberated this from my file at the orphanage. Read it and weep.

Julius takes the paper and reads aloud.

**JULIUS**
Dear Sister Anderson, your request for orphans benefits for Vincent Benedict has been denied. According to our files his mother did not die during birth. We have a current address for her at 172 Canyon Glen Drive, Los Angeles. Vincent's case seems to be one of simple abandonment and as such he
Vince snatches the paper back. Julius stares at him, just stunned.

VINCE
That's right, Julius, she abandoned me.

JULIUS
This letter was written thirty years ago. We were five years old...

-- Our mother... didn't die when we were born...
(staring at Vince now)
You've known all this time where she was and you never contacted her?

VINCE
(angry)
I don't know about your momma, Miss Perfect of 1952, but my momma was a slut, and if she's still alive, I hope she's in a lot of pain. She dumped me once -- no way she gonna get a chance to do it again --

JULIUS
Vincent, if they lied to us about Momma for all these years, maybe they lied to her, too. We must find her, we must check this address.

(CONTINUED)

He can't hide the excitement.

VINCE
Julius -- slow down -- I've got no time for this. You go hunt down

*    
Mom, I've got a cash flow problem

*    
Vince goes to the PHONE which is RINGING.

VINCE
What!

**BURT KLANE (V.O.)**
We haven't forgotten about you,
Benedict -- You better have our
money tomorrow morning. Or else.

**VINCE**
Or else what?
Suddenly, Vince's living room WINDOWS EXPLODE in a burst of GUNFIRE. Vince and Julius hit the floor and try to shield themselves from the SHATTERING GLASS. The sound of a CAR SQUEALING away outside the window.

**JULIUS**
Everyone seems so angry in America.

74 **EXT. AEROSPACE PLANT - ESTABLISHING - DAY**
A sign in front reads: "SOUTHLAND AEROSPACE."

75 **INT. AEROSPACE PLANT - CORRIDOR - DAY**
The driver of the Cadillac (GARFIELD), and his partner (LARSON), now dressed in suits and ties, walk along an executive corridor toward the reception area.

**GARFIELD**
The tests on the lower temperature gaskets look great.

**LARSON**
Looks like an easy weekend.

76 **INT. RECEPTION AREA - DAY**
As they head for Garfield's office, a SECRETARY tries to hail them.

(CONTINUED)

TWINS - Rev. 4/27/88 62.

76 **CONTINUED:**

**SECRETARY**
(concerned)
Mr. Garfield, there's a...
*

**GARFIELD**
(preoccupied)
Not now.

77 **INT. GARFIELD'S OFFICE - DAY**
As they enter they suddenly stop and stare as we...  

*  
PULL BACK to reveal --  

Webster, immaculate and well mannered, rising from a chair.  

GARFIELD  

Who are you?  

WEBSTER  

(friendly)  

I'm Webster, it's okay.  

CUT TO:  

GARFIELD  

on the sound of the name.  

He looks at Larson.  

A beat.  

*  

LARSON  

(terribly upset)  

Christ, man, you were never  

supposed to come here.  

*  

GARFIELD  

(rattled)  

The deal was we were never supposed to meet. You're supposed to be...  

WEBSTER  

Driving that Cadillac to Texas?  

(holds up his gloved hands)  

Got my driving gloves, got my driving glasses, got my hat... but no car.  

GARFIELD  

*  

The car was there! The merchandise was in the trunk! Your instructions were on the cassette!  

(MORE)  

(CONTINUED)  

TWINS - Rev. 5/9/88 63.  

77 CONTINUED:  

LARSON (CONT'D)  

(to Garfield)  

He wants more money. That's what this is about.
WEBSTER
Let me explain something to you.
I have a reputation to uphold.
People put their trust in me
because they know I always deliver
the goods and I always come back
with the money. This whole thing
is making me look very bad...
professionally.

GARFIELD
This is bullshit! The car was there.

LARSEN
That's right. The parking
attendant thought we were off for
Hawaii.

WEBSTER
(a brief pause)
The parking attendant?

GARFIELD
He liked the car. We'd put on
those damn loud shirts so we'd
look like tourists --

LARSEN
He asked us if we were going
surfing. He was a jerk.

Webster suddenly gets to his feet, smiles.

WEBSTER
You know, I just realized that in

twenty years of service no other

client has ever seen my face.

GARFIELD
(nervously)

I don't think that's a problem.
Webster pulls out a silencer-equipped pistol and puts
a bullet in each of their foreheads. They lie very still
and very dead.

(CONTINUED)
As Webster emerges from Garfield's office and then turns back as if to say goodbye, watched by Garfield's Secretary.

WEBSTER
Thanks for everything, guys. I'll see what I can do about those Laker tickets.
(a beat)
Yeah, I'll tell her.

Webster closes the door behind him, smiles charmingly at Garfield's Secretary.

WEBSTER
They want you to hold their calls. They're going to be working late.

CUT TO:

As Julius jogs steadily uphill, checking the occasional house number against the address on Vince's letter.

An imposing security gate stands wide open as several cars roll through it and climb up the long driveway. Julius, checking the address, sprints in after them just before the gates close.

As Julius jogs up to the front door. The circular driveway is filled with cars. Adults and children are visible on the grounds; it appears that a party is in progress. Julius rings the doorbell, which is answered by GRANGER, a man of about 60; he's dressed in swimming trunks and sports an impressive physique. He's holding the hand of a five-year-old GIRL.
Julius and Granger look at one another and, for a brief moment, hesitate, as if each of them finds the other vaguely familiar.

(CONTINUED)

*  

**C88 CONTINUED:**

**GRANGER**

(after a beat)

Yes?

**JULIUS**

I'm terribly sorry to disturb your party and I realize this might sound strange, but I'm looking for someone who lived here a long time ago...

(finally)

Mary Anne Benedict.

Granger reacts; he's speechless. Julius hands him the group photo of his mother, six fathers, Traven, and Werner.

**JULIUS**

She was my mother.

Granger looks at the photo, then at Julius.

**GRANGER**

You're Mary Anne's son?

**GIRL**

(pointing at photo)

Isn't that you, Grandpa?

Julius gently takes the photo from the Girl, looks at the face she pointed at, then at Granger. Now Julius is speechless -- Granger is one of his fathers!

**GRANGER**

(to Girl)

Why don't you go help your grandma with lunch, honey?

The little Girl disappears back inside. Granger, clearly shaken, looks at Julius.

**GRANGER**

They told your mother that you died at birth...

ON Julius's reaction, as we --
Trophies, framed photos, other memorabilia of Granger's illustrious football career adorn the walls.

(Continued)

Julius studies them admiringly while Granger looks at the group photo.

**Granger**

I guess you could say I'm your father...

**Julius**

One of my fathers --

**Granger**

(wistfully studying photo)

'Mary Anne Benedict'... I haven't said her name aloud for over 30 years. She was the love of my life.

(Shaking his head)

The times I've wondered what would have happened if I'd married her...

**Julius**

Why didn't you?

**Granger**

She turned me down. Said she was afraid to have children. She took it real hard when they told her you died. She even stopped painting. Did you know she painted?

**Julius**

Until yesterday I didn't even know she might still be alive... Who told her we died?

**Granger**

'We'?

**Julius**

I have a twin brother, Vincent.

**Granger**
There's two of you? She never knew that, either.

This really gets to Granger -- the injustice of it all. He points to Traven's face in the photo.

**GRANGER**

Mitchell Traven. He supervised the experiment for the government.

(MORE)

(CONTINUED)

TWINS - Rev. 5/25/88

D88 CONTINUED: (2)

**GRANGER (CONT'D)**

He's the one responsible for all of this. He still runs the genetics lab at Los Alamos, New Mexico.

**JULIUS**

I'll go see him.

**GRANGER**

Watch out for him -- he's kind of a dickhead, if you know what I mean.

**JULIUS**

No, I don't -- but I'm learning.

CUT TO:

88 OMITTED &
89 &

90 **EXT. CHOP SHOP - DAY**

As the Cadillac enters through a gate and makes its way past the hulks of dead cars towards the same body shop we saw earlier.

91 **INT. CHOP SHOP - INSIDE CADILLAC - DAY**

As Vince cleans out the glove compartment, pocketing some cigars and spare change. He pulls the cassette out of the STEREO, glances at it, pops it back in, turns it ON, and hears:

**GARFIELD (V.O.)**
Mr. Webster, I hope you're happy with the vehicle we chose for your little journey. When you get to Houston, phone 713/555-0342 and ask for Beetroot McKinley. He will arrange to trade you a briefcase for the merchandise in the trunk.

(CONTINUED)

CONTINUED:

Vince stops the car dead, the Body Shop Owner comes up to him.

BODY SHOP OWNER
New Caddy? Let's check it out.

As the chop shop Owner checks under the hood of the Caddy -- Vince moves to the back of the car and pops open the trunk. The trunk is filled with a sleeping bag that might contain a dead body. Vince unzips the bag, sees some kind of giant engine part. He tries to lift it out -- It won't budge.

Vince closes the trunk --

Vince looks at the Owner who's already counting out the cash from his bankroll.

BODY SHOP OWNER
The car's okay -- I'll give you three grand.

VINCE
(deciding and getting in the car)
Sorry -- the car's been promised for a kid's charity.

BODY SHOP OWNER
Okay, four grand.

As Vince starts to drive away:

BODY SHOP OWNER
(calling out)
Okay -- Six thousand -- that's as high as I'm going...

CUT TO:
INT. VINCE'S APARTMENT - DAY

A piece of paper by the phone on which Vince is writing. It's got Beetroot McKinley's name and phone number on it. And also one amount: $20,000. On the desk is a map with Houston circled. Vince has just finished dialing. The phone is picked up before the first ring is half over.

CUT TO:

TWINS - Rev. 4/27/88

EXT. HOUSTON SKYSCRAPER - DAY

A sign on the top of the building reads: "McKinley Aerospace."

VOICE (V.O.)

Beetroot McKinley talkin'.

CUT TO:

VINCE'S APARTMENT - CLOSEUP OF VINCE - DAY

He doesn't know whether to shit or wind his watch just now -- God knows what he's into.

MCKINLEY (V.O.)

Who's cloggin' up the line?

(CONTINUED)

TWINS - 4/14/88

CONTINUED:

VINCE
(experimentally)

-- Uh... Webster -- calling from California. I happen to have some merchandise you might want --

CUT TO:
A huge office in Houston. We are looking at the bottom of a pair of fancy boots. It blocks the view for the moment of the speaker, but we can see a briefcase on the desk.

McKINLEY

* Well, bring it to me, son, and let me enrich you.

Vince (V.O.)
It's the amount of enrichment I want to talk about.

Boots down now -- we are looking at a very rich, very tough S.O.B.

McKINLEY
Don't try and renegotiate with Old Beetroot, son --

CUT TO:

103 INT. VINCE'S APARTMENT - VINCE

Edgy. His pencil bounces up and down on the crucial amount, the twenty thousand.

Vince
Look, Beetroot -- if we can't renegotiate we wither and die.
I'm not delivering any goddam Cadillac without knowing for sure
I got twenty for my cut.

CUT TO:

104 INT. McKINLEY'S OFFICE

Beetroot. Exploding.

(Continued)

Twins - Rev. 5/9/88

104 CONTINUED:

McKINLEY
Listen, you little shit-for-brains peckerwood, you're out of your goddam crazy diseased greedy mind!
We can see the briefcase now by the way -- it's open and seems quite full of money.
clearing his throat, taken aback by the violence of Beetroot's tone.

VINCE
I guess twenty seems a little high to you. I'm a reasonable guy --
I'll take fifteen --

McKINLEY (V.O.)
Listen to me, you poor excuse for a warmed over turd, a deal's a deal --

VINCE
-- But --

CUT TO:

McKINLEY
Don't 'but' me, the deal is five --

VINCE (V.O.)
I can do better than five here.
McKINLEY
(on his feet -- in a fury)
If you can do better than five million dollars, take it!

CUT TO:

as the words "five million dollars" really sink in.
We are looking at what just might be the high moment of his life.

VINCE
(hard to breathe)
F-five million dollars...
He writes down the proper amount now: $5,000,000. Then
he kisses the piece of paper.
VINCE
(into phone)
Beetroot?

McKINLEY (V.O.)
What?

VINCE
I'll see you in Houston -- after
all, fair is fair.
(staring at the
written $5,000,000)
I'll just have to find it in my
heart to live with your offer...
Vince hangs up, jumps up and screams with joy. He puts
the cassette in his pocket, crumples up the piece of
paper, and sky-hooks it into the waste basket.

VINCE
Five million dollars!

108 OMITTED

109 INT. AL'S HOUSE - DAY

Al and his wife Carla are tied to chairs in the dining
room. Webster sits between them, drinking a cup of
coffee and calmly loading his gun.

WEBSTER
*
* Your boss at the lot told me you
* were on duty when the Cadillac
* clocked in. Now what's his name?
*

AL
Okay... His name is Vince Benedict.

Webster puts down the gun, jots down the name.

WEBSTER
That's certainly a beginning.

CARLA
(to Al)
I'm really disappointed in you --
ratting on your best friend.

(CONTINUED)
WEBSTER
(to Carla)
My best friend who's been screwing my wife for three years.

CARLA
You knew?

AL
All three years.

CARLA
(indicating Webster; angry)
And you never told me until there was a stranger listening? Shit, what about my reputation?

WEBSTER
Where can I find Mister Benedict?

AL
I'm not saying.

WEBSTER
Let me get this right -- You're protecting the weasel who's been

screwing your wife for the past three years.

AL
He's my friend.

WEBSTER
Well, I guess I'll have to beat it out of you --

Webster suddenly kicks over the chair with Al on it. Carla screams --

CARLA
Stop -- I'll tell -- He lives at 1622 Westridge Place -- He's got an office at the corner of Highland and Hollywood.

Webster writes it all down.

AL
Thanks for saving me.

CARLA
I always loved you, Al.
CARLA (CONT'D)
It's just I couldn't resist Vince.
It's those eyes -- he does this thing with his eyes...

AL
I love you too, Carla.

WEBSTER
(getting up, heading for the door, shaking his head)
No one's gonna believe this one.

CUT TO:

EXT. VINCE'S DRIVEWAY - DAY
As Vince comes out of his house, carrying a sleeping bag, pillow, some clothing, a six-pack of soft drinks. On top of the stack is a map of the Western U.S., which he's studying while singing the song "Houston":

VINCE
(singing)
'Going back to Houston, Houston, Houston...'

Vince tosses the items into the back seat of the Caddy, just as Julius jogs up the driveway and collapses against the Caddie door. He's red in the face, completely drenched with sweat, gasping for breath, having run all the way from Bel-Air.

VINCE
(startled)
Jesus!

JULIUS
(panting)
Vince, the most amazing thing has happened.

VINCE
You scared the living shit out of me --

JULIUS
I met one of our fathers. He told me of a man in New Mexico who probably knows where Momma is.

(CONTINUED)

*  

110 CONTINUED:

110

VINCE  
(patronizing)

Great.

Julius, in his fervor, grips Vince by the shoulders.

JULIUS

She didn't abandon you -- she didn't even know you were born!

VINCE  
(feigning concern)

Awww -- that's terrible.

Vince removes Julius's hands, slides him away from the door, and opens it.

JULIUS

And she was told that I died!

VINCE

Look, Julius, I'm in kind of a hurry. Sammy wants me to take the car to Houston. Much bigger bucks when you raffle for charity in Houston.

Julius takes the map from Vince, looks at it.

JULIUS  
(excited)

-- New Mexico is on the way to Houston.

VINCE  
(snatching back map)

A lot of places are on the way to Houston. I'll be back in a few days. Stay in my apartment. Run up my phone bill. Throw wild parties. Take advantage of me.

Vince gets in behind the wheel. Julius marches around the car and gets into the passenger seat beside him.

JULIUS

Vincent, we have to go see this
man Traven in New Mexico!

VINCE

No we don't.

Julius slams his hand down on the top of the dash.

(CONTINUED)

TWINS - Rev. 5/2/88

110 CONTINUED: (2)

110

JULIUS

Yes we do! And I'm coming with you!

Vince, realizing that Julius won't be denied, tries a new tactic.

VINCE

You know -- you're right. This is fate -- destiny -- But there's no way I'm gonna drive for 1500 miles with you smelling like that --

JULIUS

(calming down)

You're right -- I'll take a shower -- be right back --

Julius leaps out of the car and bounds into Vince's apartment. As soon as the door shuts behind him, Vince hits the CADDY'S IGNITION and begins SQUEALING out of the driveway in reverse... just as Linda and Marnie's car pulls into it, blocking his path. Vince slams his hands down onto the wheel in frustration.

Linda and Marnie get out of their car, singing "Happy Birthday." Linda approaches Vince with a birthday cake, complete with lit candles.

VINCE

(to himself)

Why does everybody have to like me so much?

Vince gets out of the car and, although it kills him, tries to put on a happy face for Linda.

LINDA

Happy birthday, Vince.

VINCE

Oh please -- It's not my birthday anymore --

MARNIE

Happy birthday, Vince. Is Julius
around?

VINCE

* He's inside.
*

Marnie walks into the house.
*

Linda gazes at Vince's belongings in the Caddy.

(CONTINUED)

TWINS - Rev. 5/2/88 85.
*

110 CONTINUED: (3)

110

LINDA
(crestfallen)
Where are you going?

VINCE
Nowhere --

LINDA
You were going somewhere -- you weren't even going to say goodbye --

Vince, knowing when he's beat, whispers conspiratorially.

VINCE
Okay, okay -- look, you can't tell anybody this -- not even your sister -- but I'm onto something so huge it gives me a rash just thinking about it.

LINDA
Like what?

VINCE
I got something in here -- (pats the trunk) -- I don't even know what it is -- that's worth a fortune!

LINDA
(shrieks)
A fortune! That's great!

An apartment door opens, revealing a FEMALE NEIGHBOR of Vince's.
NEIGHBOR

Never sleep with that man. Never loan him money. And never believe a word he tells you -- that's free advice.
She slams the door shut.

LINDA

Vince...?

VINCE
(as if innocent)
I borrowed a cup of sugar from her once...

(CONTINUED)

TWINS - Rev. 5/9/88

CONTINUED: (4)

LINDA
I'm coming with you. I'm not letting you out of my sight.

VINCE
No you're not.

LINDA
I am because if you say 'no' one more time --
(suddenly shouting)
-- I'll tell everybody you're hiding a fortune in your --

VINCE
(a hand over her mouth; he's beaten and he knows it)
Okay, okay. Just don't let on to Julius. He thinks we're going to look up our ancestors, like in 'Roots' or something.

INT. VINCE'S APARTMENT - DAY

Marnie snoops around, examines the group photo lying on top of Julius's suitcase. In the b.g. she can hear Julius singing in the shower --

JULIUS (O.S.)
'Put on your red dress, baby, 'cause we're going out tonight...'
She puts the photo back as the sound of SHOWER STOPS.
Julius emerges from the bathroom, clutching a towel around his waist, and freezes at the sight of Marnie.

**JULIUS**
(embarrassed)
Marnie -- excuse me -- I was just taking a shower.

**MARNIE**
(holding up a box of cookies)
I heard you singing -- I baked some cookies for you.

An awkward silence.

**MARNIE**
I guess it was a dumb idea.

(continued)

**JULIUS**
Not at all -- I'm really looking forward to tasting them.

(a beat)
I should put on some clothes -- But I'm not sure...

**MARNIE**
Oh -- don't mind me.
She turns her back to him.

Julius realizes he has no clean shirt.

**JULIUS**
I hope Vince doesn't mind if I borrow one of his shirts.

**MARNIE**
(while eyeing Julius through her compact)
Just don't try wearing his pants.

They both turn as --
LINDA
throws open the door, with a big smile on her face.

LINDA
Guess what? Vince just invited us all to go to New Mexico and Texas.

Vince comes in behind Linda, trying to conceal his exasperation.

JULIUS
That's a great idea, Vince.

CUT TO:

112 OMMITTED

112 thru

A114 thru

114 EXT. VINCE'S NEIGHBORHOOD - DAY

114 The CAR, Vince at the wheel, ROARING away, the four of them happily inside.

HOLD.

(continued)

TWINS - Rev. 5/9/88 87A.

*

114 CONTINUED:

114 Now, from the opposite direction comes another car. Webster is driving. He spots the address, turns in and as he does --

CUT TO:

115 INT. VINCE'S LIVING ROOM - DAY

115 It's pretty much a shambles as Webster ransacks the place. Frustrated, he moves out of the room as we --

CUT TO:

116 INT. VINCE'S BEDROOM - DAY

116
as Webster begins working it over. He lifts up the mattress -- it's heavy -- pushes it to the floor and knocks the wastebasket over.

CUT TO:

CLOSEUP - VINCE'S CRUMPLED PIECE OF PAPER
As Webster unfolds it, reads Beetroot McKinley's name, phone number, and the sum "5 million dollars." Vince's CAT appears at Webster's feet, MEOWING. He reaches down and strokes it.

INT. VINCE'S KITCHEN - DAY

Webster is feeding the cat when he hears a sudden, VIOLENT POUNDING at the front door.

BURT KLANE (O.S.)
Open up, Benedict! I know you're in there!

WEBSTER
(to cat)
Your owner seems to be a very popular fellow these days.

CUT TO:

INT. VINCE'S FRONT DOOR - DAY

As it crashes open, revealing Burt Klane and his two large brothers, Bob and Morris.

(CONTINUED)

TWINS - Rev. 5/9/88

* 

CONTINUED:

Morris has his elbow in a sling and a bandage on his head, courtesy of Julius. They spread out... and then freeze at the sound of RUNNING WATER from the kitchen tap.

INT. VINCE'S KITCHEN - DAY

As the Klanes burst inside and see Webster turn off the tap and begin drying his hands. He's friendly, solicitous, definitely non-threatening.
WEBSTER

Howdy.

BURT KLANE

Who are you?

WEBSTER

It's not really important, is it?
I wanted to feed the cat before I left.

Webster starts for the door. Morris (the really big one) blocks the doorway, cutting Webster off.

BURT KLANE

I asked you a question.

Webster shrugs, exhales.

WEBSTER

Who are you?

BOB

(helping out)
We're the Klane brothers. That's Burt and Morris -- I'm Bob.

WEBSTER

Interesting genetic pool. You're looking for Vince Benedict, right?

The brothers all nod.

WEBSTER

Am I Vince Benedict?
Morris stares hard at him, shakes his head.

WEBSTER

So what's the difference who I am?

(CONTINUED)

TWINS - Rev. 5/9/88
88/89. *

A118 CONTINUED:

BURT KLANE

Hit him, Bob.

Bob steps forward. Before he can do anything, Webster pulls out his GUN and SHOOTS him in the foot. Then Webster turns and SHOOTS Burt in the foot. The two brothers crumble to the floor, screaming in agony.

WEBSTER

(to Morris)
Your brothers seem to have a
problem with their feet.  
(dangerously to Morris) 
It could be contagious.

Morris immediately backs away and lets Webster pass by.  
WEBSTER 
(polite, as he leaves) 
Have a good, good day.

118    OMITTED
118
119    EXT. HIGHWAY - NIGHT
119
A sign reads: WELCOME TO ARIZONA. The CADDY ROARS by.  
CUT TO:

)J(    TWINS - Rev. 6/16/88    90.
120    INT. CAR - NIGHT
120
Linda, in the front seat, has her head resting on Vince's shoulder.

Marnie has her head on Julius's shoulder as well. She seems peacefully asleep while Julius sits carefully not daring to move. As Marnie cuddles closer to him, her short skirt rides even higher up her thighs. Julius sighs deeply. His biceps bulge and one of the shirt sleeves tears apart at the seams. Vince watches through the rearview mirror, knows what's going on. Or rather, what isn't going on, yet. He drives on through the night.  
CUT TO:

A121    EXT. HIGHWAY - NIGHT
A121
The car speeds by.

121    EXT. GAS STATION - DAWN
121
The car is being serviced. Linda and Marnie are stretching their legs.  
LINDA  
Did Julius like the cookies?
Marnie shrugs.

**MARNIE**

I'm not sure... he said they'd provide one hundred percent of the average daily requirement of fourteen source vitamins in a high-fiber form that's an integral part of a properly balanced diet.

Linda looks at her. A beat.

**LINDA**

I think that's good.

**MARNIE**

I really hope so.

---

**INT. GAS STATION - CONVENIENCE STORE - DAWN**

Vince picks out a T-shirt from the racks for Julius.

**VINCE**

This ought to fit you.

Julius removes the shirt he borrowed from Vince, who pretends to be horrified at the sight of Julius's huge muscles.

**VINCE**

Whoa -- get away from that window! There's women and children out there!

(staring at him)

What is wrong with you?

**JULIUS**

What?

**VINCE**

You allergic to something?

**JULIUS**

No. Why?

**VINCE**

What are those bumps doing all over your body? You're all swelled up. You look like you're about to explode.

(Continued)
A123 CONTINUED:

JULIUS
(finally getting it)
We can't all be born beautiful like you, Vince. Some of us --
Julius puts on the T-shirt and looks at himself in a mirror. Emblazoned across its front is a Hells Angel Death head and the motto: BORN TO BE BAD.
VINCE
-- Are just born to be bad. It's you, Julius. Oooh, you are so scary...

B123 EXT. GAS STATION
B123

Linda and Marnie watch by the car as the boys emerge from the shop. They stare at the T-shirt on Julius.

MARNIE
Julius...
As he walks past, Julius slaps her five.

JULIUS
Let's rock and roll.
He opens the car door and climbs in.

VINCE
(to the girls)
It's his first T-shirt.

123 EXT. ROAD - DAY
123

The car driving along. Day now. Spectacular scenery.

CUT TO:

124 OMITTED
124

A125 EXT. SANTA FE - MOTEL - DAY
A125 *

As Vince pulls the car to a stop in front of the motel.

* Linda and Marnie get out, followed by Julius, who starts
* to get into the front seat beside Vince. Marnie touches
* his hand.
*
MARNIE

Good luck.

* (CONTINUED)

TWINS - Rev. 6/22/88

* (CONTINUED)

JULIUS

Thank you.

MARNIE

See you later.

Julius, blushing, climbs into the front seat while Vince leers out the window at Linda.

VINCE

See if you can get us a room with a king-sized bed, okay?

Linda smiles at him, and winks. Julius, misunderstanding the sleeping arrangements, leans out the window.

JULIUS

(to Linda or to Vince)

That's not necessary. I always sleep on the floor.

Vince looks askance at Julius, then pulls the car away. HOLD ON Linda and Marnie, gazing curiously after them.

CUT TO:

125 EXT. LOS ALAMOS - DAY

The Caddy drives through this mysterious town in the mountains of New Mexico.

126 EXT. LAB BUILDING - DAY

Julius and Vince have parked the car and are walking to a research building. Vince is trying to humor Julius who is full of a quiet confidence.

VINCE

Now promise me something.

(MORE)

(CONTINUED)
CONTINUED:

VINCE (CONT'D)
If this professor Traven says he's never heard of Mom, and us twins, and all our dads, and the experiment, I don't want you to be upset.

(a beat)
-- Because this is entirely possible.

JULIUS
You still think I'm making it all up, don't you?

CUT TO:

INT. LAB BUILDING CORRIDOR - DAY

As TRAVEN, now a tanned, fit 70-year-old, stands framed in his office doorway, looking coldly out at Vince and Julius. He looks like more of a prick than ever.

TRAVEN
I don't know who you are and I don't know what you're talking about. Now get the hell out of here before I call security.

Traven slams the door shut in their faces.

VINCE
(vindicated)
Well, that's that. On to Houston.

He leads a stunned Julius down the corridor, towards several armed security guards.

JULIUS
He's lying!

VINCE
Keep your voice down. This place is crawling with security --

JULIUS
For the first time in my life, I am --

(looking for the
Don't do this to me. I got a car to deliver. The last thing I need is a detour in the slammer --
Julius furiously stops and turns around.

**JULIUS**
I'm going to make him tell us the truth...

**VINCE**
No...

**CUT TO:**

**INT. TRAVEN’S OFFICE – DAY**
Traven looks up from some papers on his work table as --

**HIS OFFICE DOOR**
comes flying off its hinges and crashes to the floor.

**JULIUS**
marches inside, towards a startled Traven, as Vince tries to restrain him.

* Julius shrugs Vince aside, approaches Traven and shoves
  the group photo into his face.

* **JULIUS**
  (indicating photo)
  That's our mother -- those are our six fathers -- that's Werner -- and that's you! Start talking!

Traven decides, turns to Vince.

**TRAVEN**
You turned out just like I thought you would, Vincent. What did you
do, escape from prison? Vince stops dead, shell-shocked.

**VINCE**

... How did you know my name?

(CONTINUED)

TWINS - Rev. 4/28/88

127 CONTINUED:

**TRAVEN**

(reptilian smile)

I named you.

Vince's jaw drops as he realizes --

* 

**VINCE**

Holy shit. It's all true.

* 

CUT TO:

128 INT. BASEMENT HALLWAY - DAY

As CAMERA MOVES SLOWLY DOWN it, we realize this is a reprise of our film's opening location.

**LABORATORY DOOR**

Chained and padlocked. Traven unlocks it, pulls off the chains.

129 INT. LAB - DAY

The very same one we saw in our opening, now covered in dust and cobwebs. Julius and Vince take it all in; they're numb, while Traven seems in control again.

**TRAVEN**

This room was sealed as soon as your mother gave birth.

**JULIUS**

approaches a delivery table, touches it gently, looks back at Traven.

**TRAVEN**

You came out first, of course...

(indicating Vince)
We weren't expecting him.

VINCE
gazes at the "blender" we saw Traven demonstrating in 1953.

VINCE
(awestruck)
This must be where you made the milkshake...

(CONTINUED)

TWINS - Rev. 5/2/88

129 CONTINUED:

TRAVEN
gazes contemptuously at Vince.

TRAVEN
We weren't making milkshakes.
(indicating Julius)
We were making the most fully-developed human the world has ever seen.

Vince is not unhappy at this information.

VINCE
But instead of just one perfect kid, Mom had two of us -- way to go, Mom.

TRAVEN
Wrong. The embryo split in two, but it didn't split equally. All

* the purity and strength went into Julius. All the crap that was left over went into what you see in the mirror every morning.

VINCE
(stunned)
Whoa -- I'm the crap?

JULIUS
It's not true, Vince.

VINCE
No, I want to hear this.
(to Traven)
I'm left-over crap? I'm no good?

JULIUS
He's wrong.
Angry tears well up in Vince's eyes.

**TRAVEN**

Just look at him --

**VINCE**

You tellin' me I'm a side effect?!?

*(CONTINUED)*

---

129  **CONTINUED:** (2)

**TRAVEN**

(dismissive)

You haven't got the brainpower to understand this -- Vincent, and I haven't got the time -- show's over.

He turns to go.

Julius grabs Traven, slams him up against the wall.

**JULIUS**

(at boiling point)

Tell us where our mother is...

* dickhead!

**TRAVEN**

(terrified)

Whispering Pines... it's an artists colony... two hundred miles north of Santa Fe.

**JULIUS**

If you're lying to me.

(them famous snarl)

I'll be back.

Julius tosses him aside.

---

130  **EXT. LAB PARKING LOT (LOS ALAMOS) - DAY**

Vince is sitting in the car, slumped over the wheel.

**VINCE**

My life just got flushed down the toilet.

**JULIUS**

You're wrong, Vincent. Your
life's just about to begin.  

VINCE  
I'm genetic garbage.

Julius shakes his head.

(CONTINUED)

TWINS - Rev. 5/9/88  

VINCE  

JULIUS  
Vincent, we're twins.

Vince looks at his brother.  

VINCE  
(patronizing)

I know this is a touchy subject  
for you, Julius. But the fact is,  
we don't look the same -- we don't  
act the same, we don't talk the  
same -- we don't dress the same.

JULIUS  
I know.

VINCE  
(angry)  
So how come if we're the same,  
we're so damn different.

JULIUS  
We had six fathers, Vince. We're  
different parts of a lot of  
different people.  

Vince is starting to get interested again.  

VINCE  
Yeah?

JULIUS  
And remember, I was taken to a  
beautiful island, protected,  
educated, loved, given every  
opportunity to grow, to dream, to  
create. But you had none of that.

Vince remembers. All the bravado about loving being an  
orphan has gone now.
JULIUS
You had nobody. Nobody to love you, nobody to trust you, nobody to encourage you. All life taught you was that the only person you could count on was yourself.

Tears begin to well up in Vince's eyes.

(Continued)

TWINS - Rev. 5/9/88 98.

130 CONTINUED:

JULIUS
You're the missing part of my life and I'm the missing part of your life. And when we find our mother we can fill the missing part of hers. We won't be alone anymore, Vince.

(a beat)
We can be a family.

Vince looks at his brother. A beat.

VINCE
A family? You really think so?

(Continued)

TWINS - Rev. 4/22/88 98A.

130 CONTINUED: (2)

Julius nods. Vince thinks about it some more.

VINCE
With like Thanksgiving dinner? And Christmas trees...

JULIUS
... and a real home where you'll always be welcome.

VINCE
Always?

JULIUS
Even when you've been bad.

Vince begins to brighten.

CUT TO:
INT. CLOTHING STORE (SANTA FE) - DAY

As Vince ushers Julius through the door.

JULIUS
Is this necessary?

VINCE
I'm not introducing you to my mother dressed like some goatsherder from Albania. You need some new clothes.

A SALES CLERK approaches Vince.

SALES CLERK
Can I help you, sir?

(CONTINUED)

VINCE
Do I look like I need help?
(indicating Julius)
Here's the problem.
(looking around)
Maybe I'll try on a couple of things myself.

EXT. CLOTHING STORE - LATER

As Vince and Julius emerge, dressed in identical outfits; each in his own way looks like a male model from an Italian fashion magazine.

JULIUS
Do I look okay?

VINCE
You look better, put it that way. We got to do something about the way you walk. You're moving a tad stiff, Jules. Ever see

* Frankenstein?

JULIUS
I read the book.

VINCE
That's not gonna help. You got to
walk like you're moving in time to music. I'm not talking about military marches now, I mean Aretha Franklin, Otis Redding, Wilson Pickett, Archie Bell and the Drells and a couple of white guys.

Julius doesn't have a clue. Vince dons sunglasses and demonstrates a soulful strut.

VINCE
Like this... You just got to try to be cool, you know? Try these on.

Indicating glasses. Julius puts on sunglasses, snaps his fingers, tries to ape Vince's moves while Vince appraises him.

JULIUS
Am I cool now? --

VINCE
Mr. Ice.

Linda and Marnie look up in amazement as Vince and Julius bop down the pavement towards them.

MARNIE/LINDA
Wow!

JULIUS
(excited)
We know where to find our momma!

VINCE
Everything Julius said was true. I'm the product of geniuses!

LINDA
I always knew that.

VINCE
Of course, but it's nice to make it official.
**JULIUS**

Tomorrow we're going to finally meet our mother.

**VINCE**

And tonight we celebrate!

135 INT. VINCE AND JULIUS'S MOTEL ROOM - NIGHT

Vince is finishing dressing, making sure he looks particularly fantastic. Julius hangs back; something is bothering him.

**JULIUS**

(embarrassed; a burst)

Vince, you've got to help me -- I've never been out on a date before... what should I do?

**VINCE**

Talk to her, buy her some drinks, dance with her. Girls like to dance.

Julius looks at his brother.

(CONTINUED)

TWINS - Rev. 4/22/88

135 CONTINUED: (A1)

**JULIUS**

Dance?

**VINCE**

I guess you haven't done that before either.

(CONTINUED)

TWINS - Rev. 5/9/88

101.

135 CONTINUED:

Julius shakes his head.

**VINCE**

Well -- forget all that disco shit, everyone's seen it. When I
really want to romance a girl, I waltz with her.

JULIUS
You dance with them?

* 

VINCE
It turns them to putty in your hands.

CUT TO:

VINCE
He shoves a chair out of the way, making a little room.

VINCE
Okay, come here, put your feet by my feet --

JULIUS
(coming over)
-- Thank you for this, Vince --

VINCE
(a pained look on his face)
-- I said put your feet by my feet not on my feet! --
Julius looks at his brother, then self-consciously takes his hands.

VINCE
I'll lead, you follow. Okay, one, two, three, turn...

(AD LIB as follows)
... put your arm here -- you're breaking my fingers -- you're not wrestling a boar 300 miles southwest of Fiji -- don't clench your teeth --

Vince begins to take Julius through the steps slowly at first, then as Julius gains confidence they begin to sail round the room, and we --

CUT TO:

TWINS - Rev. 5/9/88 102.
PULL BACK to reveal --

Vince and Linda, waltzing brilliantly, too. The four of them have the whole floor to themselves as other dancers ring the area, watching and shouting encouragement.

The SONG ENDS -- Everyone applauds -- Our two couples head over to their table.

VINCE
(to Julius)
Well, you've learned to waltz. Now it's time to introduce you to the wonderful world of getting shit-faced.

CUT TO:

A137 INT. DADDY'S GIRL - BOOTH

Vince, Linda, Julius and Marnie are seated at a table covered with quite a few empty beer bottles. They are all a little drunk.

JULIUS
Did you know they had beer in ancient Egypt?

MARNIE
Er... no...

JULIUS
Actually it was invented by the Assyrians, but the Egyptians were the first people to perfect the malt fermentation process.

LINDA
You sure know a lot about beer.

MARNIE
He knows a lot about everything. Julius polishes off the bottle, belches.

(CONTINUED)

)J( TWINS - Rev. 6/16/88 103.

* 

A137 CONTINUED:

JULIUS
But it's all from books. Until tonight I never had a beer. All theory, no practice -- the story
of my life!

VINCE
Well, we're going to change all that -- aren't we, Marnie?
Julius, embarrassed, looks over at Marnie, who's smiling sweetly at him.

JULIUS
Can I ask you a question?

MARNIE
Anything...

JULIUS
Am I shit-faced yet?
Linda, surprised, does a spit-take with her beer.

MARNIE
(laughing)
You're getting there.
Vince gets to his feet.

VINCE
Please excuse me -- my back teeth are floating.

Vince exits. Julius looks at Marnie, blushes, gets to his feet.

JULIUS
I better see if mine are, too.
Julius takes off after Vince.

CUT TO:

B137 INT. DADDY'S GIRL - MEN'S ROOM - NIGHT

As Vince and Julius approach the urinals. The both simultaneously flush before unzipping. Julius smiles.

JULIUS
You do that too, huh?

(CONTINUED)

B137 CONTINUED:

VINCE
(lying)
Not all the time.
(a beat)
Listen, Marnie's got the hots for you. Tonight could be your lucky night...

JULIUS
I don't think she really likes me.

VINCE

JULIUS
Were you nervous?

VINCE
I was twelve and she was a nun -- that's real pressure.

They both finish at the urinals and begin washing at the sink.

VINCE
I got to admit it, Jules -- since I met you, life is getting better all the time.

Julius, a little smashed, can't hide his feelings. He grips Vince by the shoulders.

JULIUS
For me, too, Vince! Sometimes I'm so happy, I want to pick you up and hug you!

Julius starts to do so, just as another man enters.

VINCE
Hey, cut it out! Not in here!

Julius releases Vince, who clock's the other man's reaction.

VINCE
(to Julius)
Go easy on the beer, okay?

OMITTED

)J( TWINS - Rev. 6/16/88 104A.

INT. MCKINLEY'S OFFICE - NIGHT

BEETROOT
Lookin' forward to it.

As Beetroot hangs up, the CAMERA SLOWLY PANS to reveal he
is not alone. In the b.g. is a very hard-looking man, Beetroot's bodyguard. And standing close to the desk is WEBSTER.

BEETROOT
(to Webster)
Sorry, Webster, looks like I'm doin' business with someone else.

WEBSTER
(nods)
I'd do the same thing. You want the delivery, it's not your problem who delivers.
(handing him a card)
If you ever need me, my answering service forwards all messages.

And he's gone.

BEETROOT
(handing card to bodyguard)
Put this in my personal file.
(staring at the door)
God, I love a professional...

139  OMITTED
139  *
&
140
&
140

TWINS - Rev. 5/2/88
105.

141  INT. DADDY'S GIRL - BOOTH - NIGHT

Linda and Marnie, both a little tipsy. Linda suddenly freezes at the sight of Morris Klane scoping the room. Morris is still wearing a bandage from his beating by Julius.

LINDA
Did you tell anybody we were coming to Santa Fe?

MARNIE
(unconcerned)
Well, I phoned work and told them we wouldn't be coming in for a few days... Oh, I forgot to tell you -- we've been fired.

LINDA
(tight-lipped)
Let's go to the ladies' room.
MARNIE

But we just went.
Linda takes Marnie by the hand, just as --

BURT AND BOB KLANE

each with a cast on his foot, each supported by a crutch, force them back into the booth.

BURT KLANE

Hello, girls -- Do you mind if we sit down and enjoy the music with you?

CUT TO:

VINCE AND JULIUS

approach the table. Burt and Bob open their jackets, revealing they have guns on the girls. Morris Klane appears behind Vince and Julius.

BURT KLANE

This has gone way past a simple case of loan delinquency.

BOB KLANE

We don't like getting shot.

*

VINCE

What are you talking about? We didn't shoot anybody.

(CONTINUED)

BURT KLANE

It's no way to do business.

JULIUS

What do you want?

BURT KLANE

We want to take Vince out to the parking lot and kill him.

A long beat.

VINCE

That's kind of drastic, don't you think?

Morris grabs Vince roughly by the arm.
MORRIS KLANE
Let's go.

JULIUS
(ominous)
Don't touch him.

BURT KLANE
(suddenly rough)

* 
This is not your problem -- you
don't want me to hurt these lovely
ladies, do you?
He pushes his gun into Marnie's side.

MARNIE
(cries out)
-- Ow!

JULIUS
You moved too soon...

BURT KLANE
What?

JULIUS
The second rule in a crisis situation:

MORRIS KLANE
(wary)
He's starting that funny talk
again...

(CONTINUED)

TWINS - Rev. 5/9/88

* 

141 CONTINUED: (2)

JULIUS
If you choose to bluff, you must
be prepared to have your bluff
called.

BURT KLANE
This is no bluff -- Asshole --

Burt gives a small head signal and two very large men
stand up from a nearby table. They each grab one of
Julius's arms.

BURT KLANE
Meet my cousins.
(to the Klanes)
Get these jerks outside.
Just then, so sudden and quick that it's over as soon as it begins, Julius double kicks the seated Burt and Bob in the head. They're out cold before they realize they've been attacked.

Without stopping, Julius whips his arms together in front of him bringing Sam and Dave into painful contact with each others' head. They, too, are now out cold.

Vince uses this opportunity to stomp, with all his might, on the toe of Morris who's busy watching Julius dismantle his relatives. Morris screams and lets go of Vince, who runs to the nearby pool table, grabs a cue and slams it over the head of the now hobbling Morris. All five Klanes are out cold.

**VINCE**

How many of those... rules do you have?

**JULIUS**

Quite a few. They were formulated by a Kendo swordsman in the 17th century, but their philosophical underpinnings can be applied to many other areas of life.

**VINCE**

I bet.

**A142 OMITTED**

**B143 EXT. SANTA FE MOTEL - ESTABLISHING - NIGHT**

**143 INT. MOTEL ROOM - NIGHT**

Julius is unpacking his suitcase on one of the beds -- arranging his books on the bedside table, hanging his clothes on hangars. Vince watches him, glances at his watch, and begins to edge towards the door.

**VINCE**

Uh... we got cable TV, a fully stocked bar, free ice -- we're in great shape.

**JULIUS**

Where you going?

**VINCE**

I thought I'd just go and tuck Linda in for the night.

Vince picks up one of Julius' heavy tomes.
VINCE

Maybe read her a bedtime story.

(with a wink)

Don't wait up for me.

Julius looks fondly at his brother as he sees him to the door.

JULIUS

What a day, Vincent, we visited our birth place. We bought new clothes. We danced the waltz. We get into a fight -- We've got this great room.

(heart-felt)

It just doesn't get any better than this.

Vince gives Julius a sly look as he lets himself out of the room.

VINCE

Oh yes it does.

TIME CUT TO:

CLOSE - A TV SCREEN

showing a clip of the "3 Stooges" at their moronic best.

JULIUS

sits watching the TV, nodding in amusement, laughing, slapping his knee in pleasure.

(CONTINUED)

108A.

CONTINUED:  (A1)

He returns his attention to the book he's been reading -- something the size of a dictionary -- but can't help returning his gaze to the TV. He freezes at the sound of a KNOCK at the DOOR. Embarrassed by what he's been watching, he quickly turns off the TV, and goes to answer the door, still holding the book.

JULIUS

(calling out)

You forgot your key -- I know.

Lucky I waited up.

Julius opens the door, revealing Marnie, who walks in right past him.
Hi.

MARNIE
Hi -- Vince and Linda want to be alone, so I'm afraid I'm going to stay here. Which bed should I take?

JULIUS
(stunned)
Either... I always sleep on the floor.

Watched by Julius, Marnie pulls the curtains shut, kills the overhead lights, all the while providing him with glimpses of various parts of her anatomy. She gets into one of the beds, turns off the bedside lamp.

MARNIE
Good night.

JULIUS
Good night.

Julius puts the blanket and pillow from the other bed onto the floor between the two beds, then shuts off the other lamp.

MARNIE
This mattress is awful.
Getting out of bed, she pulls the blanket and pillow with her as she steps over Julius, who tries not to look up, and gets into the other bed.

MARNIE
Sorry. Good night.

JULIUS
Good night.

MARNIE
This mattress is just as bad as the other one.

She gets out, again dragging the blanket and pillow,
puts them down on the floor next to Julius. She crawls under the blanket, turns her back to him.

(CONTINUED)

MARNIE
This is better... Good night.

JULIUS
Good night.

Silence. Marnie shivers, chattering her teeth.

JULIUS
Are you cold?

MARNIE
It's alright.

JULIUS
No, please, take my shirt. I'm baking.

Julius strips it off and hands it to her. She puts it on and pulls the blanket over her shoulder. Again she shivers.

JULIUS
You still cold?

MARNIE
Just my legs.

Julius lies there, thinking about it.

JULIUS
Well, I could give you my...

MARNIE
(sitting up)
Thanks.

Julius reaches under the blanket, removes his bottoms and passes them over. Marnie puts them on under her blanket.

JULIUS
Anything else?

MARNIE
I'd love a glass of water.

JULIUS
(realizes that he's
now nude)

Right.

He wraps his blanket around his waist, goes into the bathroom, comes out with a glass of water. He hands it to her.

(CONTINUED)

MARNIE

Thanks.

She spills the water all over her top and bedding.

MARNIE

Oh, great!

She starts stripping off everything she's wearing. Julius averts his eyes.

MARNIE

Do you mind if I share your blanket? -- Mine's all wet.

JULIUS

(gulps)
No -- that would be okay.

They both lie down under his blanket. Silence...

MARNIE

Could we switch sides? I like to sleep on the left.

JULIUS

Sure.

She starts to roll over Julius, then pauses directly above him and looks him dead in the eye.

MARNIE

Can I ask you something for a change?

JULIUS

Anything.

MARNIE

Do you like me? I mean, even a little bit?

JULIUS

I... I'm crazy about you, Marnie. But there's something about me you ought to know.
Marnie tenses, expecting the worst.

MARNIE
What?

JULIUS
(looking away)
I'm a virgin.

(CONTINUED)

Marnie glances heavenward, and silently mouths the words "thank you." She smiles down at Julius and starts very gently kissing him.

CUT TO:

Linda, dressed in a negligee, comes out of the bathroom area. Vince, wearing pajamas, is on the floor, legs curled under the bed, doing sit-ups.

VINCE
(under his breath; counting)
-- Eighteen -- nineteen --

LINDA
You sick or something?

VINCE
Julius gave me a few pointers --
(counting)
-- Seventy-five -- seventy-six --
I don't need to exercise, but
Mom's gonna see me for the first

* time in thirty-five years, I wanna
look my best.

LINDA
She'll love you whatever you
look like.

VINCE
I know she will -- I have that
effect on people --
(counting)
-- One hundred and forty-three --

* one forty-four --

* (beat)
-- I just hope she's not too disappointed in Julius -- he can't help how weird he seems at the start --

(CONTINUED)

(beat)

146 CONTINUED:

LINDA
I think you're nervous.

VINCE
Hey -- I sleep great every night --
(beat; softer)
-- what if she's disappointed in me?

LINDA
(pats the bed)
C'mere.

VINCE
(final sit-up)
Five hundred.
(gets up)
Don't want to overdo.

He goes into her arms.

LINDA
If she's disappointed in you, then she's a fake -- who could want more from a son?

VINCE
(thinking about it)
You're right.
(a beat)
I couldn't do this without you, Linda.

LINDA
I know. That's why, when we get back, I think we should move in together.

VINCE
(threatened)
Whoa! Move in together?

**LINDA**

I'm not saying we have to get married or anything, and it's not about me wanting to keep an eye on you, either.

(warmly)

I just want to live with you.

**VINCE**

I'm no good at playing house -- I'm grouchy in the morning, cranky in the afternoon, moody at night --

(continued)

---

**LINDA**

I promise not to try and make you happy unless you want me to.

Vince is clearly unnerved by the twin emotional demands of Linda and meeting his mother.

**VINCE**

Why don't we sleep on this, okay? I mean, I've got a big day tomorrow.

(shifting gears)

It's gonna be great -- taking my best girl to meet my mom.

**LINDA**

Am I really your best girl?

**VINCE**

There's nobody else, Linda, not anymore.

**LINDA**

There better not be, because...

(quotting)

'I only have eyes for you...'

They kiss.

---

**CUT TO:**


---

**INT. JULIUS AND MARNIE'S MOTEL ROOM - NIGHT (LATER)**

They're both gazing up at the ceiling, bathed in after-glow. Marnie has obviously just had the sexual experience
of her life. Julius is equally dazed and happy.

MARNIE
Are you sure you've never done this before?

JULIUS
I think I would have remembered...

They start to kiss and we start to hear four RAUCOUS VOICES singing a great old ROCK SONG a capella.

CUT TO:

A148 EXT. NEW MEXICO LANDSCAPE - DAY
It's our heroes singing. The Cadillac is moving quickly through the extraordinary landscape.

CUT TO:

B148 EXT. SMALL INDIAN VILLAGE (NEW MEXICO) - DAY
The Caddy pulls up by a roadside flower stand.

(CONTINUED)

TWINS - Rev. 4/22/88

* 

B148 CONTINUED:

LINDA
Let's get her some flowers.

VINCE
Good idea. One bunch from me, one from Jules.

MARNIE
And one from us -- Julius smiles happily at Vince's thoughtfulness.

EXT. WHISPERING PINES - DAY

In the mountains, which dramatically tower over a lovely, wide park-like area with a large adobe building and a few smaller satellite huts. The car drives up a long, dusty driveway to the entrance, which is protected by high gates. Our principals exit the car. They approach the fortress-like gated entrance, gazing around at the magnificent scenery. Both men carry flowers and seem self-conscious about the prospect of finally
meeting their mother.

**JULIUS**

It's very beautiful, isn't it, Vince?

**VINCE**

Not to mention valuable -- real estate like this must be worth a fortune.

**JULIUS**

(a rebuke)

You mustn't always think of money.

**VINCE**

(innocent)

You got me wrong -- I'm just saying it's nice Mom's loaded -- that's a worry she won't have to have in her old age.

Julius smiles at Vince and rings the bell. A MALE CUSTODIAN answers the door -- friendly but very firm.

**CUSTODIAN**

Can I help you?

---

CUT TO:
Our principals circle the wall, try a locked door to no avail. They'll have to go over. Julius boosts Marnie over the wall. Linda boosts Vince over.

CUT TO:

Our principals take in the scene -- a large, enclosed garden, with pathways, shady trees, all very lovely, with a great view of the sun setting against the surrounding mountains.

Their attention is drawn to -- A PAINTER working at an easel. Several young artists are gathered around her, admiringly. This is happening underneath a beautiful old tree and the sight is just lovely.

CUT TO:

(CONTINUED)

They stand still watching.

JULIUS
(indicating the bucolic scene)
You think it's her? I do.

VINCE
Gotta be.
(as they still stare)
Well, don't just stand there.

LINDA
Introduce yourselves.

* 

As they take a step in the direction of the painter.

WOMAN (O.S.)
(sharp and loud)
Hey!
FEMALE GARDNER

on her knees. She's in work clothes, smudged, hair in a bandana. Maybe 60, there's something terribly appealing about her. She's her own woman. She gets up from her knees now as they approach -- but not before we note the quality of her gardening -- it's the size Julius had back on the island.

GARDENER
Should you be here?

VINCE
(tries to joke)
That depends on how you feel personally about trespassing.

GARDENER
(umamused; to Julius about Vince)
Is he always funny like that?

JULIUS
(very politely)
We'd like to see Mary Ann Benedict please; is she here?

(CONTINUED)

TWINS - Rev. 4/28/88

* 

GARDENER
'Course she's here --
(shakes her head)
-- climbing over the wall like that, I should call the police --

VINCE
Please don't do that -- look -- this isn't one of your average everyday situations -- she's our mother is the thing.

JULIUS
We're her sons.

VINCE
Twin sons.

GARDENER
-- You're comedians --

VINCE
We're kind of a surprise.
GARDENER
(takes off her
gardening gloves)
I'll bet you are -- follow me.

She leads them towards the painter who glances up from
her easel.

VINCE
(whispering to
Julius)
We were right --

JULIUS
(softly)
-- It is her --

Now the Gardener leads them past the painter.

JULIUS
(confused)
We thought that that woman --

VINCE
-- Is Mary Ann?

GARDENER
No -- This is an artist's colony;
there's a lot of painters.

(CONTINUED)

VINCE
This is some chunk of real estate
-- Mom owns it all, I guess.
They are heading toward a door in the garden wall.

GARDENER
You can't really own something
like that view over there, or that
sunset, can you?

VINCE
(a believer)
No, of course not.

JULIUS
(to Linda and
Marnie)
I can't wait to meet her.
GARDENER
This way, please.
The Gardener ushers them towards a door in the garden wall. She opens it, politely stands back, letting them go through it. They turn back to look at her.

GARDENER
Mary Anne Benedict never understood why people wanted to buy her paintings. But for a brief period they were considered valuable. She used the money to buy Whispering Pines so that young artists would have a place to work.

(CONTINUED)

TWINS - Rev. 4/22/88

* * *

C149 CONTINUED: (3)

VINCE
She's not famous anymore?

GARDENER
She never wanted to be famous. She just wanted to be left alone.

JULIUS
May I ask you a question? (a beat, concerned)
Why do you keep referring to her in the past tense?

GARDENER
Because she passed away, some time ago.

VINCE AND JULIUS
They look like they've been kicked in the stomach.

VINCE
But -- but you said she was here --

GARDENER
She is -- I meant her spirit. Her spirit is always here. (a beat)
Excuse me.
The Gardener gently closes the door in their faces.

ANOTHER ANGLE - VINCE AND JULIUS
They haven't moved. Linda and Marnie try to console them. Julius still doesn't move. Vince shakes Linda off and stomps away.

149 OMMITED
149 & &
150 150

EXT. WHIPSEERING PINES -FRONT ENTRYWAY - DAY

Vince, out in front, hurls his flowers to the ground, kicks them, then hurries toward the Caddy. Julius, still carrying his bouquet, picks up Vince's flowers, then places the two bouquets into a niche in the wall. Marnie joins him and adds her flowers.

(CONTINUED)

TWINS - Rev. 4/28/88

CONTINUED:

The sound of the Caddy's HORN HONKING.

VINCE
(behind the wheel)
Can we get the hell out of here?

CUT TO:

EXT. WHISPERING PINES - INNER GARDEN - DAY

The Gardener is back at work, staking up her tomatoes, as the female Painter approaches her.

PAINTER
What was that all about?

GARDENER
These real estate developers won't be happy until they turn this place into a golf course.

PAINTER
Now they're climbing over the walls?

GARDENER
They're shameless. They'll try anything.
(bitterly amused)
Those men claimed to be my twin sons, if you can believe that. It was really quite disturbing.

PANTER
Oh, Mary Anne, I am sorry...

GARDENER (MARY ANNE)
It's alright... You get over things.

* 
(with a sigh)
I did have a child once, but he died at birth...

CUT TO:

152 OMITTED

152 EXT. ROADSIDE DINER (NEW MEXICO) - LATE AFTERNOON

Julius, Vince, Linda and Marnie are quietly sitting at a roadside table, eating some junk food.

(CONTINUED)

TWINS - Rev. 6/22/88 123.

153 CONTINUED:

LINDA
You ought to be so proud of your mother, Vince. She donated her house and her land and all her paintings to help young artists.

VINCE
Do I look like a young artist to you, Linda?

MARNIE
(gently)
Vince, all she meant was --

VINCE
(picking a fight)
I know what she meant. And I know why she's here, too. It's got nothing to do with my mother and everything to do with money.

LINDA
You know that's not true.
VINCE
(hard)
Bull-shit.
Julius, who's been quiet and distant throughout, suddenly intercedes.

JULIUS
Take it easy, Vincent. It's not her fault.

VINCE
You hear that, everybody? The creature from the black lagoon just put in his two bits. I should have my head examined for listening to you in the first place -- deal-of-a-lifetime opportunity and I'm driving around looking for a dead mother.

JULIUS
(very sad)
All I wanted was to make us into a family.

VINCE
(stands up)
Family, my butt. There's no family here. There's just me and three losers -- I'm leaving.

(Continued)

TWINS - Rev. 6/22/88

153 CONTINUED: (2)
Vince storms off, gets into the Caddy and squeals away, throwing Julius's suitcase out the window as he goes. Linda and Marnie take off after him.

LINDA
Vince -- quit acting crazy --

MARNIE
(stunned)
He dumped us in the middle of New Mexico.

JULIUS
We'll be fine. And maybe he'll be better off alone.
LINDA
You don't know -- he's got something worth maybe millions in that trunk -- he could get himself killed delivering it.

JULIUS
He's been getting out of trouble all his life, he's good at it.

MARNIE
He may need you.

JULIUS
(voice flat, dead)
I don't know much anymore -- on the island I was smart. Here, I've only made things worse.

MARNIE
Don't you realize you could make things a lot worse if you don't do something.

(gently; close beside him now)
Julius -- you're still very smart it's just you're not thinking so well right now -- on account of what you found out at Whispering Pines -- but you're not alone, you know -- I mean, you live long enough, everyone's mother dies...

No reaction from Julius. It's impossible to tell what he's thinking.

CUT TO:

TWINS - Rev. 5/9/88 124A.

154 INT. CADDY - VINCE - DUSK 154
in the Cadillac. He's driving very fast and is on the car phone.

VINCE
Okay, Beetroot -- It's time. I'll be there tomorrow -- where do we meet and trade?

CUT TO:

TWINS - Rev. 5/2/88 125.
EXT. SANTA FE AIRPORT - MAGIC HOUR

Julius is saying goodbye to Linda and Marnie. He's carrying his leather suitcase.

JULIUS
(to Linda)
Don't worry, Linda. I found him once, I'll find him again.

MARNIE
Be careful...

* 

Julius gives Marnie a rather chaste kiss.

JULIUS
He turns away.

MARNIE
watching.

* 

Julius is spinning back, grabbing her up, folding her into his arms, planting a world-class kiss on her mouth. HOLD ON the two of them.

* 

He puts on his sunglasses and strides into the airport.

EXT. JULIUS'S PLANE

Taking off in the New Mexico sunset.

DISSOLVE TO:

EXT. HOUSTON - ESTABLISHING - CRACK OF DAWN
CUT TO:

C170  EXT. CADILLAC (HOUSTON) - DAY
The Cadillac driving into town.

D170  INT. CADILLAC (HOUSTON) - CLOSEUP ON VINCE - DAY
He's real serious.

CUT TO:

E170  EXT. HOUSTON AIRPORT - DAWN
With planes landing in the early morning behind him, we see --

CLOSEUP OF JULIUS
standing -- waiting -- trying to pick up the scent...

DISSOLVE TO:

F170  EXT. DOWNTOWN HOUSTON - DAY
Julius strides purposefully along, carrying his suitcase. He reaches a sign-posted intersection, looks in all directions, chooses one, begins to move. As he does, a CREEP starts walking along with him, eyeing his suitcase, just like the Biker did when Julius first arrived in Hollywood.

CREEP
(holds up cigarette)
Got a light, pal?

* Julius, without breaking stride, turns his head, looks at the Creep.

JULIUS
(scary)
Don't fuck with me... pal.
The Creep falls back.

G170  EXT. WAREHOUSE (HOUSTON) - ESTABLISHING - DAY
Vince pulls up in the Caddy.

DISSOLVE TO:

TWINS - Rev. 5/9/88

170  INT. WAREHOUSE (HOUSTON) - DAY
He drives inside a large warehouse, parks, gets out and
looks warily around. He opens the trunk, unzips the sleeping bag, revealing the merchandise.

BEETROOT (O.S.)
Step away from that car, Mr. Benedict.

Vince turns to see Beetroot coming out of the warehouse, accompanied by his BODYGUARD carrying an attache case and holding a gun. The Bodyguard pats Vince down.

VINCE
I thought we had a deal here.

The Bodyguard ignores him, checks out the trunk.

BODYGUARD
(to Beetroot)
This is it.

VINCE
This is what?

BEETROOT
(to Vince)
You come here alone, unarmed? You're just a fool who stole a car, aren't you? It's a new, low-
cost fuel-injection system for jet engines -- worth a fortune to the company that brings it to the market first.

(ruthlessly; to Bodyguard)
What are you waiting for?

Vince closes his eyes, waiting for the bullet that he knows is coming. When he opens his eyes the Bodyguard is holding the attache case open to show him the five million dollars.

VINCE
Five million dollars --

BODYGUARD
(sarcastic)
You wanna count it?

VINCE
I trust you.

(CONTINUED)

Vince takes the case, gazes at the money, snaps it shut. He can't believe he's pulled it off. Beetroot and the Bodyguard get into the Cadillac. The Caddy speeds away while Vince clutches the attache case to his chest and does a little dance of triumph. The big score at last! TWO SHOTS RING out. Vince freezes and sees --

The Cadillac suddenly CRASHES against the side of another warehouse. It's HORN is BLARING.

WEBSTER emerges from the shadows with a powerful pump action shotgun. He opens the Caddy and pushes the dead Bodyguard off the horn. Beetroot has a hole in his head, as well.

Webster turns and gazes back toward Vince who is sprinting for safety. Webster calmly goes after him, reloading his rifle.

It's filled with forklifts, cranes and various forms of heavy machinery. Webster enters and looks cautiously around.

WEBSTER (calling out)
All I want is the money, Benedict. Just give me what's mine and you can go back to stealing cars and screwing your best friend's wife.

VINCE

hiding behind some machinery, scurries deeper into the bowels of the warehouse.
WEBSTER

moves forward, stalking him. 

(CONTINUED)

TWINS - Rev. 5/9/88

172 CONTINUED:

172

VINCE

crawling along the ground. He spots an open window up ahead at the end of the warehouse. Nearer, to his right, is another window, closed.

Vince picks up a piece of pipe, aims, fires it at the closed window and as it breaks the glass --

CUT TO:

WEBSTER

FIRING at the sound. He can't see Vince but he pours his fire at the window Vince broke -- large chunks of the

* BUILDING EXPLODE off wherever Webster fires.

* WEBSTER

Pack it in, Vince, you're only wasting time -- I don't give a damn about you, just the money -- He's reloaded during this -- moving forward as we...

CUT TO:

VINCE

crouched near the open window, glancing back at Webster who has no idea where he is. Noiselessly, he slides out of the open window, briefcase in hand, starts to run away --

CUT TO:

WEBSTER

moving in on the shattered window. A bit irritated.

WEBSTER

Vince, if you don't cut this horseshit I may have to hurt you.
JULIUS
(over)
Leave my brother alone!

As Webster whirls, looks around --

CUT TO:

TWINS - Rev. 5/2/88 129/130.

A173 EXT. WAREHOUSE - DAY A173
Vince, outside, really chugging away now, doing his best Carl Lewis imitation.

CUT TO:

B173 INT. WAREHOUSE - DAY B173
Julius looking down at Webster from the floor above. His hands are held high. In one of them is a briefcase.

JULIUS
I've got the money.

WEBSTER
(gun trained on Julius)
Well don't be shy --
(gesturing)
-- come on down.

CUT TO:

TWINS - Rev. 4/28/88 131.

* 

C173 EXT. WAREHOUSE - DAY C173
As Vince puts distance between himself and the warehouse. Suddenly he stops, as if he's heard or "felt" something. He shakes the feeling off, resumes running... and then stops again, shuts his eyes tightly, trying to deny what's happening to him.

VINCE
No way... this is bullshit...
(eyes snapping open)
Julius, you putz.

Vince turns and runs back towards the warehouse.
as Julius gracefully shinnies down a cable, lands near Webster. He tosses the suitcase to the ground, backs away. Webster approaches. Julius' hands, as before, are held high over his head.

**WEBSTER**
Just exactly who are you?

**JULIUS**
Vincent's twin brother -- we're in this together.

**WEBSTER**
Keep your hands that way.

**JULIUS**
Don't be nervous -- I hate violence and I never carry guns.

Vince peering in through the window he jumped out of, takes in the scene.

**VINCE**
(muttering)
Goddam ESP-psycho-voodoo bullshit...

Opening Julius' suitcase. He pulls out Julius' old clothes, tosses them aside, then removes some books, books, and more books.

(CONTINUED)

**WEBSTER**
(disgusted)
'Shakespeare's Collected Works'?...
'The Mind of Confucius'?...
'Advanced Quantum Mechanics'?...
What is this shit?

**JULIUS**
I needed something to read on the airplane.

**WEBSTER**
(raising rifle)
Yeah, well your flying days are over...

CUT TO:

**SUITCASE WITH THE MONEY**

flying through the air, landing near Webster's feet.

**VINCE (O.S.)**

Put the goddam gun away -- you're a multimillionaire.

CUT TO:

**VINCE**

hands held high, appears, stands beside Julius.

**WEBSTER**

He covers them both, kneels, opens Vince's suitcase, glances at the money inside.

**VINCE AND JULIUS**

both with their hands up, look at one another and begin arguing.

**VINCE**

I am never going to forgive you for this.

**JULIUS**

You were going to get killed. I tried to distract him so you could escape.

(CONTINUED)

*CONTINUED: (2)*

**VINCE**

I had escaped. I was on my way to Brazil -- when I felt you.

**JULIUS**

So, why didn't you go?

**VINCE**

Because, thanks to you, I'm now not only a goddamn psychic, I've
got this disease called a conscience!

JULIUS
Nobody ever said being good was easy.

Webster uneasily monitors their argument.

VINCE
How am I going to survive out there? What are my friends going to think?

JULIUS
(smiling)
You haven't got any friends.

WEBSTER
Just what are you two talking about?

VINCE
(to Webster)
Butt out, okay? This is family stuff, we're squabbling, it's personal, just take the money and go sit in the lap of luxury somewhere. Try Brazil.

WEBSTER
(cocking his shotgun)
I doesn't work like that, you might talk to people --

(aiming the rifle now)
Who wants it first.

JULIUS
Shoot him.  This whole thing is his fault.

WEBSTER
Whatever you want.

(CONTINUED)

---

* 

CONTINUED:  (3)

VINCE
-- Hold it, don't I get a say in this?

Webster points the shotgun at Vince, starts to squeeze the trigger when --
JULIUS
pulls a gun from his sleeve and blows Webster's weapon
out of his hands. Webster screams in pain, clutching
his hand, dancing around.

VINCE
(amazed)
You can be an irritating pain --
but sometimes you come in handy.
-- Where'd you get the gun?

JULIUS
From the dead man in the car.

VINCE
(to Webster)
You should have checked if he had
a gun, chump.

WEBSTER
He said he didn't believe in
them.

JULIUS
(proudly)
I lied.

VINCE
(teasing)
Ooooh -- you lied?

JULIUS
I had to.

Vince beams with deep fraternal pride. Then he turns to
Webster and snatches the case back.

VINCE
Looks like you messed with the
wrong people, wise guy.

Webster shrugs and takes out a cigarette.

(CONTINUED)

TWINS - Rev. 5/9/88

F173 CONTINUED: (4)

WEBSTER
You got lucky.

He lights it with his lighter. Suddenly Julius smells
something. Bad.

WEBSTER
(smiling)
But your luck just ran out.
A stream of gas is pouring out of the drums that Webster punctured whilst he was shooting at Vince. It runs in a broad stream across the warehouse floor, right beneath Julius and Vince's feet. Webster is holding his cigarette out, ready to drop it in the fuel and incinerate them.

WEBSTER
Drop the gun and give me back the case, or we're gonna have ourselves some barbecued Benedict. Julius drops the gun and Vince slowly hands back the case. Webster smiles and backs off down the stream of gas, still holding out the cigarette. He stops at the very edge of the building.

WEBSTER
Well, I guess this is goodbye. He raises the cigarette, ready to throw it.

JULIUS
Wait a minute.

JULIUS
You've forgotten something. Webster looks up.

WEBSTER
I don't think so.

Julius nods.

JULIUS
The third rule in a crisis situation.

Julian leans calmly against the warehouse wall, supported by one arm.

(CONTINUED)
smashes into Webster's back, and then dumps on him, burying him in rubble.

VINCE
(even more amazed)
Duck?
(can't believe it)
Duck? You are developing real style, Julius.

JULIUS
drapes his arm around Vince as they walk towards the unharmed attache case full of money.

JULIUS
You came back for me.

VINCE
Yeah, yeah, yeah.

JULIUS
I always knew you would.

VINCE
You're my brother, right?
(as Julius smiles)
We're family, right?

JULIUS
Thank you, Vincent.

VINCE
(with a gleam)
We're a rich family, right?

Both reach for the attache case at the same time.

JULIUS
We're a good family. I'm sorry, Vince, but we have to return the money.

(CONTINUED)

TWINS - Rev. 5/9/88  137.

VINCE
Return the money?!? Are you nuts?!? This is dirty money,

* 
Julius -- it doesn't belong to anybody --

JULIUS
-- Including us -- think how much

* 
better you'll feel when it's out
of our lives --

VINCE
(almost jumping up and down)
-- I won't -- I won't feel one bit better -- I'll never feel better, not if I live to be... oh no --

* As the sound of POLICE SIRENS get LOUDER we -- FADE TO BLACK.

173 OMITTED
173 thru thru
176 176

FADE IN:

CLOSE - NEWSPAPER - FRONT PAGE

A large photo of Vince and Julius being handed a check, with an accompanying headline that reads:

"LONG LOST TWINS RECEIVE REWARD RETURN CASH, STOLEN ENGINE"

CAMERA PULLS BACK to reveal we are --

EXT. WHISPERING PINES - INNER GARDEN - DAWN

Mary Anne Benedict, seated at a breakfast table, stares at the newspaper in astonishment. It's being held in front of her by the Painter from the earlier scene, who gently places the newspaper into Mary Anne's hands.

PAINTER
I think you'd better read this...

DISSOLVE TO:

TWINS - Rev. 5/9/88 137A.

INT. TRAVEN'S OFFICE (LOS ALAMOS) - MORNING

Traven is reading a newspaper with his feet up on the desk. It has the same headline and photo.

MARY ANNE (O.S.)

*
You stole my family, you lying son of a bitch!

Traven looks up just as Mary Anne's fist comes crashing into his face and sends him flying.  

Dissolve to:

INT. LINDA'S APARTMENT BUILDING - DAY

As Linda comes through the door, gets her mail from the mailbox. She turns and comes face-to-face with Vince, standing there with a contrite look on his face.

VINCE
Linda, I --

LINDA
What the hell are you doing here?

VINCE
You wouldn't answer my calls or my letters, so I... Look, I made a terrible mistake and I apologize and I want to tell you that I'm a changed man.

Linda is almost buying it, but then --

LINDA
How did you get in here?

VINCE
Well, there was a window in the back that --

LINDA
(resigned again)
Typical.
She walks past him, approaches her door, puts in the key. Vince follows, speaking softly, his sincerity absolutely genuine.

VINCE
All I ask is for another chance. I know I probably don't deserve it, but --

LINDA
You're right, you don't deserve it.
She opens her door, walks in, and slams it in his face.

**F177**

**INT. LINDA’S APARTMENT – DAY**

She sighs, turns from the door, and sees --

(continued)

**T**

TWINS - Rev. 7/5/88 PM 138A.

**F177**

CONTINUED:

**ROSES**

Dozens of them -- everywhere -- all over her apartment -- beautifully arranged -- in gorgeous vases.

**ON LINDA**

Taking it all in, her resistance melting. She turns, flings open the door, looks out -- no sign of Vince... until CAMERA TILTS DOWN to reveal Vince on his knees.

**VINCE**

I had to break into your apartment, but --

**LINDA**

Vince, they're beautiful. **VINCE**

So, do you forgive me?

Linda hesitates.

**LINDA**

Yes, but... **VINCE**

But?

Vince looks at her, understands. **VINCE**

You mean, that matter we talked about once and never really resolved.

**LINDA**

(feigning ignorance)

What matter is that?

**VINCE**

The matter of you and me living together.
LINDA

(haltingly)
What about it?

Vince gets to his feet.

VINCE
Your place or mine?

They rush into each other's arms.

INT. VINCE'S OFFICES - NIGHT
CLOSE A NEON SIGN

It reads: "The Benedict Corporation." CAMERA PULLS BACK to reveal we are -- inside Vince's office.

* The offices have been redecorated -- they look serious, professional, and are filled with computer terminals and other high-tech equipment. Julius is sorting through a stack of mail while Vince talks to a prospective client on the phone. Both of them are wearing suits and ties.

VINCE
(into phone)
What do we do? Most people on this planet cause problems -- the Benedict Corporation solves them. We're a consulting firm -- a think-tank -- sort of like the Rand Corporation -- only smarter!
(a beat)
Tuesday at three. See you then.

Vince hangs up the phone, loosens his tie. Julius excitedly holds up a stack of letters.

JULIUS
Look at this, Vince -- proposals from the Red Cross, UNICEF, the World Health Organization -- we should only have clients who do humanitarian work.

VINCE
Just as long as they pay -- we're not running a charity, you know.

The sound of FOOTSTEPS down the corridor, then a tentative KNOCK at the DOOR.
VINCE

Come in!

THE DOOR

As it opens, revealing Mary Anne Benedict, not looking at all like the gardener they met in Whispering Pines.

VINCE AND JULIUS
Confused, just look at her for a moment.

(CONTINUED)

MARY ANNE

Clearly overwhelmed, struggles to find the appropriate words.

MARY ANNE
It's so incredible I'm not even sure which one of you is which.

VINCE AND JULIUS

Look at one another, then at Mary Anne, realizing at the same time that she's their mother!

THREE OF THEM

Staring at each other in silence, until --

MARY ANNE
You see, I didn't believe you, I mean who would believe a story like your story -- crazy -- They lied to me all these years... And they lied to you... But you found one another... And you found me... Please -- God -- one of you say something.

VINCE
(softly)
Momma?

Mary Anne nods.

JULIUS
(softly)
Mamma?

She nods again.

VINCE
MOMMA!
They both run to Mary Anne and hug her for all she's worth. They're laughing, crying, holding each other. Slowly, we...

DISSOLVE TO:

JULIUS
Watching them. Now there are tears on his face, too. He goes to them, gently puts his arms around them, lifts them both up in to the air, cradling them. They're laughing. They're crying. They're holding each other.

No words are necessary. Slowly...

DISSOLVE TO:

FADE IN:
CLOSE ON WERNER
Smiling happily. PULL BACK to reveal we are --

EXT. GRIFFITH PARK - DAY
In front of the merry-go-round. Werner purchases a handful of tickets from the vendor, hands one each to Mary Anne, Linda and Marnie.

MARY ANNE
I just can't get over how alike they are...
The three women all turn and gaze affectionately back at --

VINCE AND JULIUS
Walking along the path behind them. We assume it's them the women were discussing, until we notice that each of them is pushing a double-stroller with identical twin babies inside! It's the twin children that are the source of the women's wonder, and Vince and Julius' as
well.
Vince and Julius both yawn simultaneously.

**JULIUS**
They kepp you up all night again, too?

(Continued)

**VINCE**
Screaming in stereo.

They both stop the strollers, look down lovingly at their kids, begin fondling them. Vince and Julius, simultaneously flip identical baby rattles and shake them at their twins.

**JULIUS**
(to baby #1)
I think you need your diaper changed.
(to baby #2)
What a surprise -- so do you.

Vince becomes aware of the condition of his kids' diapers.

**VINCE**
(checks his babies)
Not you, too -- It's not a competition, you know.

They both start pushing their strollers again.

**JULIUS**
Just think what we'd be like if we'd been raised together.

**VINCE**
Now that's a scary thought.
They both yawn simultaneously once again.

TIME CUT TO:

182 **EXT. GRIFFITH PARK MERRY-GO-ROUND - LATER**
Vince and Julius are sitting on adjoining horses. Linda and Marnie hand their sons up to them, watched proudly by Mary Anne.
The merry-go-round starts moving, and the last image we
see is of Vince and Julius on the horses, holding their twin sons. As they move PAST US, END CREDITS BEGIN TO ROLL.

FADE OUT.

THE END